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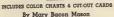
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is in simpli fied form with verses that the spirit of the music and accord with its rhythm.

study of this material lays a foundation for appreciation of the best in music. The second portion of the book is devnted to elementary harmony presented through the use of games and cut-out cards. This book is a second-year book to the author's very successful Folk Songs and Famous Pictures, or it may be used to follow any good first-grade keyboard harmony background. Establishes the best of transposition and creative harmony work. Excellent for ear-training. Contains a wide selection of classics simplified.

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AARON COPLAND'S Third Symphony and Ernest Bloch's Second Quartet have won the Award of the Music Critics Circle of New York as the outstanding American orchestral and chamber music heard for the first time in New York during the past season,



JOHN ALDEN CARPEN-TER, widely known contemporary American composer, has been awarded the 1947 Gold Medal of the National Institute of Arts and Letters for "his distinguished service in the field of music." The

medal is awarded for music only once every nine years. Mr Carpenter studied under John K. Paine, Edward Elgar, and Bernard Ziehn. He has written orchestral works and miscellaneous pieces.

WILLIAM D. REVELLI, widely known authority on band music and Director of Bands at the University of Michigan, received the honorary degree of Doctor of Music at the annual commencement exercises of the Chicago Musical College, held in June, Dr. Revelli is editor of the Band and Orchestra Department of THE Wet Moss.

boy prodigy, termed the "pocket Toscanini" won the cheers of an audience of sic for royalties and performing rights, Jerome Kern. 5,000 in Paris on May 22, when he con- according to a recent statement made by ducted the Lamoureux Orchestra in a concert of works by Rossini, Mozart, Schubert, and Beethoven, Conducting without any score, the diminutive maestro enthusiasm that they "rose and called the boy conductor back again and again."

LAURITZ MELCHIOR and his wife, whom he affectionately calls "Kleinchen." have recently become American citizens.

AN EIGHT-DAY festival of Bach music was held in June in Strasbourg, Alsace. The Strasbourg Municipal Orchestra was conducted by Otto Klemperer, in the opening concert, and later concerts were conducted by Charles Muench and Edwin Fischer, Georges Enesco, violinist, and Marcel Dupré, organist, were among the

ROY HARRIS, American conductor, directed the American Broadcasting Symphony on June 7 in the New York première of one of his latest works, a Concerto for accordion and orchestra The work was written on commission of the Midwest Accordion Association, and the soloist on this occasion was Andy

WERNER LANSSEN. American conductor, has been appointed conductor of the newly reorganized Portland (Oregon) Symphony Orchestra, now in the process of preparing for its first season of concerts since 1938 A season of twenty concerts is being

piece orchestra is contemplated.



the W. W. Kimball prize of one hundred project. dollars, sponsored by the Chicago Singing Teachers Guild, was won by Merle Kirkman Jones of Chicago with his song, Deep

GREAT BRITAIN'S annual music bill in-PIERINO GAMBA, nine-year-old Italian cluded about \$600,000 paid to United States composers of songs and dance mu-Chancellor of the Exchequer Hugh Dalton to the House of Commons.

THE NEW YORK CITY Opera Company stirred the audience to such a pitch of will produce a revival of Massenet's "Werther" this fall with Winifred Heldt and Eugene Conley in the principal roles and with Jean Morel, French conductor, in charge, Laszlo Halasz will have the direction of Mozart's "Don Giovanni," which also is to have a revival,

> THE SYMPHONY ORCHESTRA of Mexico. under its founder-conductor. Carlos Chavez, opened its twentieth season in June at the Palace of Fine Arts, Mexico City. At the first week's concerts, Aaron formances. Copland conducted his own "Two Pieces for String Quartet" and his "Third Symphony." Other guest conductors who will appear with the orchestra are Manuel M Ponce, Luis Sandi, and Alfred Wallen-

THE AMERICAN NEGRO OPERA GUILD has been founded in Trenton, New Jersey, to give young Negro artists an opportunity to appear in opera. A production of Mozart's "The Marriage of Figaro" is being planned

THE AMERICAN PREMIERE of Benjamin Britten's, "The Rape of Iucretia," took place in Chicago on June 1, when it rector since last June. was presented in the Schubert Theatre by the Opera Theatre, Paul Breisach played the piano in the orchestra and conducted. The orchestra consisted of twelve memhers of the Chicago Symphony Orchestra.

ULYSSES KAY, young Negro American composer, has won the first prize of seven hundred dollars in a contest for members planned, and efforts are being made to of the American Composers Alliance, have a sustaining Symphony Society of sponsored by Broadcast Music, Inc. The four or five thousand members. A seventy winning composition is a "Suite for Or-

DR. EVANGELINE LEHMAN, noted Amer- LASZLO HALASZ, director of the New ican author-composer, has been made an York City Opera Company, has been en-Honorary Member of the National Mu- gaged to conduct the summer opera seasic Fraternity, Sigma Alpha Iota. The son presented in Montreal, Canada, by initiation took place in Detroit on May 28. the Montreal Festivals. Leopold Sachse, stage director at the City Center, will do THE TENTH ANNUAL song contest for the stage directing for the Montreal

> HELEN TRAUBEL, leading Wagnerian soprano of the Metropolitan Opera Association, has been elected to Honorary Membership in the International Mark Twain Society, in honor of her contribution to American Music. She was elected to the post formerly held by the late

THE JUDGES of the Lili Boulanger Memorial Fund, Inc., have announced the names of three young composers to whom awards have been made. They are Michal Snisak and Antoni Szalowski, two Polish composers now living in Paris, and Paul Des Marais, a young American war vet- founder of the Royal School of Church eran

ILDEBRANDO PIZZETTI'S latest opera. "L'Oro," which was originally scheduled for performance at Florence, Italy, in 1943, has been presented at long last, both at La Scala in Milan and at the Opera in Rome. The composer conducted both per-

GUSTAVE REESE, director of publications for Carl Pischer, Inc., has been Stockholm. He had served as conductor awarded an honorary degree of Doctor of of the Gothenburg Symphony and as a Music by the Chicago Musical College. Dr. Reese, in addition to his duties with Carl Fischer, Inc., is on the staff of New York University as Visiting Professor of Music in the Graduate School.

HARRISON KELLER, distinguished violinist, a member of the faculty of the New England Conservatory of Music since 1920, was recently elected Director of the Conservatory, Mr. Keller has been acting di-

THE COLDMAN BAND, which opened its season on the Mall in Central Park, New York City, on June 13, presented on June 23 what is believed to have been the first American · performance of the Funeral and Triumphal Symphony for Band by Hector Berlioz. The band was conducted by Richard Franko Goldman.

BANDMASTER H. W. TURTCHIN, leader of the famous Regent Hall (London) Sal-

vation Army Band, has retired, after an unbroken record of sixty-four years' service as Bandmaster in the Salvation Army.

THE SALZBURG FESTI-VAL, which opened on July 31, witnessed an important break with tradition when on August 6 the world première of Gottfried von Einem's opera, "Danton's Tod," was produced. Prior to this it had been the policy of the Salzburg

Festival to present only established works. Von Einem is Austria's outstanding young composer, and "Danton's Tod" is his first opera. Otto Klemperer conducted the performance.

NICK BOLIN, a Hollywood composer, is the winner of the Gershwin Memorial Award of one thousand dollars offered by the Hollywood Bowl Association, His winning composition, "California Sketches," was given its first performance on July 12. by Paul Whiteman in the Hollywood

The Choir Invisible

EDWARD B. FLECK, concert pianist and teacher, died June 15, 1947, at Denver, Colorado, where he had been active for the past thirty years. He was a native of Vienna, and studied at the Royal Conservatory of St. Petersburg with Anton Rubinstein

SIR SYDNEY HUGO NICHOLSON, church musician and former organist at Westminster Abbey, died May 30 at Ashford, Kent, aged seventy-two. He was the Music at Chislehurst, Kent, and was active in raising the efficiency of church

WILLIAM MATHEWS SULLIVAN, patron of music, died May 30 at New York City. Mr. Sullivan founded the Dunrovin Music Festival in 1938, at his estate in Ridgefield, Connecticut.

TURE RANGSTRÖM, noted Swedish composer and music critic, died May 11 at singing teacher. He wrote operas, symphonies, and many smaller works.

HERMANN DAREWSKI, Russian-born composer, band leader, and former music publisher, died June 2 in London, at the age of sixty-four. He was a tutor to Princess Elizabeth.



BRONISLAW HUBER MAN, internationally known violin virtuoso and teacher, died June 16 at Nant-sur-Corsier, Switzerland, at the age of sixty-four. Annearing first in the United States as a child prodigy at the age of twelve, he later

established himself as a serious musician, and for many years toured the United States and Europe with great success. In 1936 he organized the Palestine Symphony Orchestra which. under his direction, attained world fame,

(Continued on Page 466)

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Frederick Jagel 444

A Matter of Degrees

VER and over again we have been queried, "Of what value would be a degree in music in my career?" Of course the answer must be conditioned by at least three things:

1. The standing of the college granting the degree.

2. The nature of the work of the student requiring a degree. 3. The practical training of the student required to secure a degree.

In realistic America we no longer can look upon a degree as academic millinery-something put on for Commencement Day and then discarded. American students now realize that the value of a degree depends not merely upon the fame of an institution, but upon the record of the institution for producing graduates in a special field who have commanded success by their labor. The degrees of A.B., Mus. Bac., Mus. Doc. mean relatively little unless the institutions granting the degrees have a high reputation for scholarship and for graduating notable students. A degree from Cambridge, Oxford, Yale, Harvard, Princeton, Michigan, Cornell, or California may indeed be a mere collegiate decoration unless the student has the ability to do something more than pass examinations and the determination to capitalize his acquired knowledge in real life.

There are many educators indeed, who have a very decided opinion that a degree should be conferred upon the graduate only after some years, when he has demonstrated to the world that he has made good.

Many years ago your Editor made a private survey of the graduates of music schools in England and on the Continent and was dumbfounded by the very small number of graduates who had risen above mediocrity. In one instance, in Germany, a graduate of a famous South German music school had abandoned her career after two years' struggle and had taken a position as a servant. In England there were records of large numbers bearing degrees, who had passed intricate examinations but who had given scant indication thereafter of any kind of distinctive work in their chosen field. Side by side with them were other musicians, who had had little musical training; some were like Sir Edward Elgar, actually self-taught, but who were successful and prosperous. In no country of the world has the bestowal of degrees and academic honors been administered with more meticulous and serious sanction than in England. In fact, very few of the foremost English musicians and composers have been without degrees. Yet Elgar, Holst, Bliss, Grainger, and others did not possess earned degrees and their works stand out among the most original of all British-born writers.

However, the degree is, of course, a dignified mark of achievement and should be coveted by all who at the same time are willing to make a covenant with themselves to let it be merely the starting point for years of ambitious labor and insatiable ideals.

In many American institutions the A.B. in music and the degree of Mus. Bac. are obtainable only after four years of finely planned collegiate work. However, in the country as a whole, there is evidently still a great deal of work to be done to create conditions of comparable uniformity so that when one asks, "What does it mean to be a B.A. in music, or a Mus. Bac., a Bachelor of Fine Arts in music?" we may have some relative idea of the work required to become worthy of this distinction. We must always realize that music is an art and always will be an art. It is not a



SIR EDWARD ELGAR Almost entirely self-taught, with no earned degrees, Sir Edward stands as the head of all British composers since Purcell, who also had no earned degree in music.

cut and dried scientific problem that may be learned with calipers and logarithms. The personal, individual gifts of the teachers in one body may, through their ingenuity and inspiration, teach the same prescribed course as that given in another college under capable but prosaic masters. The results may vary enormously.

In America there is much agreement in the requirements for the A.B. in music, but there is still much to be done before anything like a general uniformity can be established.

The Music Teachers National Association, during the past few years, has given much serious attention to musical degrees in colleges, and the outlook is hopeful, Professor Karl H. Eschman, of Denison University, Ohio, and Professor Arlen R. Coolidge, of Brown University, Providence, Rhode Island, have taken the lead in these investigations. In the 1946 Volume of Proceedings, Professor Coolidge pays his compliments to "music appreciation" and the so-called "listening, literature, or 'appreciation course" which, in its place, plays a very essential part-in modern musical training, but if carried to excess, cuts down the student's hours for practice and study.

"In passing, it might be said that the profession might well scrutinize more closely the methods of instruction, examination and grading used in the so-called listening, literature, or 'appreciation' course. It is in this course that the largest number of liberal arts students are encountered and the importance of the work merits thorough and serious study and appraisal. A wellordered reference text, admirable though it may be, does not get to the root of the matter which is the technic used with a class of listeners to project clearly what the book selects as study material. Neither does it touch upon the all-important matter of examining the student to find out what is actually heard, absorbed. and retained. The educational process is not completed when a lecture has been given and an assignment made. It seems to the writer that the profession could demonstrate the positive values in the college listening course and make telling reply to the strictures of a Mr. Virgil Thomson, for example, who gives the unfortunate impression of blanketing all such study under the term 'appreciation racket.' "

The musical collegiate rank of a college should never be judged (Continued on Page 426)

Roads to Memorizing Piano Music

by Martin C. Burton

Assistant Professor of Music University of Connecticut

OST PIANO STUDENTS use two forms of memory: aural and muscular.

reproduce a piece without the score, it is obvious that it go? What interval? Of course, these associations are one must hear in imagination the melody and accom- useful only when the student knows intervals so well panying harmonies.

Muscular memory, usually termed "finger-memory," is the ability to recall the physical movements used in piano playing, as well as the space through which the movements take place. It is of course indispensable in rapid passages, where the fingers must learn to move automatically. It should be present to some extent in slow passages also, although in these the mind has more opportunity to control the movements of the fingers. Unfortunately, muscular memory is unreliable unless supplemented by other kinds of memory, but that does not mean that anything is intrinsically

is its effectiveness in establishing accurate muscular memory. Aural and muscular memory are undeniably the basic forms of a planist's memory. In all that is said henceforth, no disparagement is intended of these two kinds of memory. On the contrary, the more vivid they are, the better. But because they do play tricks, in order to have absolute confidence in one's memory, one must

wrong with it. In fact, the chlef value of slow practice

have associations of an intellectual nature as well. Seldom Used Ways of Making Associations

Intellectual memory is the result of conscious analysis, which may and should be started when a piece is first taken up for study. This is long before aural and finger memory have fully matured through slow practice Because students sometimes do not realize how many different kinds of associations are possible several examples of detailed analysis are given below The more different kinds of associations there are the more numerous will be the tonal links, the stronger the musical texture, and the more nearly infallible the memory will be in performance.

1. Throughout the piece, the student should know in what key he is playing. The significance of a key lies in the fact that, until modulation takes place, most of the tones belong to the scale of that key. (The exceptions, of course, are the chromatically altered tones.) It follows that there is a bettter chance of remembering a passage if one knows from what scale most of its tones are selected. It is possible to become so conscious of tonality as depleted on the keyboard that the keys comprising a given scale are, as it were, instantly illuminated, merely by thinking the name of

2. It is well also to acquire the ability to identify the tones of the melody and its accompaniment in an even more precise manner-as specific degrees of a scale. One may think either in terms of the Italian syllables do-re-mi or in terms of numbers for the scale degrees, although the latter is better for a student with a knowledge of harmony. Each tone of the scale should have its own personality. For example, a meiody that begins on the sensitive "three" of the scale has a very different emotional effect from a melody that begins on the forthright "one" of the scale. It is partly for this reason that three or four tones of a melody often suffice to locate the tonic, provided that the listener is musically sensitive.

3. Another good idea is to know the intervals that make up the melody. Even such obvious details as Aural memory is playing "by ear," in the these are sometimes neglected; where does the melody broad meaning of the phrase. Before one is able to progress stepwise? When it skips, which direction does that he can translate them immediately into keyboard terms, building them from any tone and in either direction.

4. Another useful device is to memorize how your fingers look on the keyboard while performing a passage. Eventually you will probably look at your hands when performing without the score, or in technically difficult passages even with the score. To be more concrete in describing ways of acquiring a visual keyboard memory: notice the pattern of the black and white keys that are used in a passage; notice how far apart the hands are; memorize exactly which fingers occur on the keys, especially in passages that are easily confused with each other; or establish associations between the hands-for example, notice that a certain finger in the left hand plays two octaves below a righthand finger.

5. The tonal relationships of the melody should be so accurately recalled that one can play it with no help from finger-memory. A sure test of this ability is to play the melody, alone, with the other hand 6. The intervals between the bass and the melody.

at least on the strong beats, may be memorized. In this way, the two most important voices are more surely associated with each other.

7. The "tonal centers" of the melody are easily discovered by a brief analysis. A tonal center is usually a long tone around which shorter tones are grouped, or to which the shorter tones progress. Taken together, the tonal centers form a simplified contour of the

8. A rhythmic framework should underlie all associations, whatever their nature. Unrhythmic memorizing is sometimes observed in the playing of a student who has memorized each hand alone, without counting, so that the hands continue to play even when one hand is a beat ahead of the other.

It is manifestly impossible to memorize every note of a piece in all the ways described above. However, there are frequent places in a piece that are easily confused with each other, and there are always faulty places that occur during a test performance for a friend. It is to patch up such places that a selection from these possible kinds of associations should be made. After several test performances, the most serious potential lapses of memory will be eliminated.

Places That Require Reinforced Memory

Every piece has several dangerous places that you must memorize especially well to avoid forgetting during a performance. Three kinds of places that require especially careful memorizing are here chosen for more detailed treatment.

1. Similar Phrases. Whenever two or more phrases of a piece begin the same way but have different endings, you are likely to confuse them unless you are very careful (a) to locate the exact notes that comprise the turning-off places (which may be likened to railway switches); (b) to stamp the differences distinctly in your mind; and (c) to keep your head during



MARTIN C. BURTON

which switch should be turned,

2. Exposition and Recapitulation. You are also likely to confuse the two parts of a sonata movement which contain passages that are alike except for being in different keys. Many pianists have learned how treacherous uncontrolled finger-memory can be in performing such passages. Minimize the possibility of confusion by practicing this way: (a) learn one section very well before practicing the other; (b) stop practice on the first section while practicing the second; (c) for a few days practice the sections alternately; (d) finally. contrast the two sections so distinctly that you can

repeatedly play one after the other without confusion. 3. Between Phrases, Finger-memory tends to be weakest between phrases, because it is at these points that rests, pauses, or skips to new registers break the continuity of the musical thought. For this reason, special care should be taken to form strong associations between the end of one phrase and the beginning of

Practice and Memory

However, even this strengthening of associations between phrases may not be sufficient to remove the fear of forgetting that haunts many pianists. Closely analyzed, the fear of forgetting is rather a fear that you will not know what to do if you should forget. In a moment of panic, you may begin the piece again and gradually approach the same dreaded place; or you may jump ahead several pages, omitting most of the piece. Such a fear may lead to the very thing feared, because it means that your mind is not entirely on the music that you are performing. But if. instead, the fear leads you to take preventive measures long enough before the performance, it will have a constructive, rather than a destructive, result.

The best preventive measure to take is simply this: memorize the beginning of every phrase so thoroughly that, if necessary, you can jump to it immediately. This can be done in a brief period of the following kind of drill without the score: begin the first phrase. stop after a few notes, then begin the second phrase, stop, and continue thus through the piece. After such practice, if the continuous thread of associations should ever break during a performance, you can always pick it up at a point not too far beyond the place where it has broken. Furthermore, the mere fact that you have decided what to do if you should forget frees your mind to concentrate on the music, and so reduces the likelihood of your forgetting.

The technically difficult passages of a piece should be memorized first of all, because the analysis which a performance so that at the critical moment you know nical problems. In addition, (Continued on Page 468)

THE ETUDE

R. PIATIGORSKY seemed to anticipate my question. "You are surprised, the same of the 'cello, and for question. "You are surprised," he smiled, "but are so few known performers on the 'cello, and for years I have answered this question. Lately, however, with much more seriousness. I am now absorbed in

"People fear that the 'cello is too difficult to master. 'Why, if this is not so,' they ask, 'are there so many more great violinists than 'cellists?' Of course, the demand is not so great, we know. I was so lonely in this country a number of years ago that I brought the late From a Conference with Emanuel Feuermann and Casadaes over here!

"We must have more 'cellists and I shall do everything in my power to build more 'cellists. There is no such thing as one string instrument being more difficult than another. Every string instrument is difficult.

"The 'cello suffers because there is so little pedagogical material written for it. It is amazing how little even the great composers know about the 'cello. They know so much more about the violin, and of course, it has become a much easier medium for them to express themselves in. Also, violinists have produced very great teachers.

"What the 'cello really needs now is a composition written for it that can become as popular with the general public as, let us say, the 'Moonlight Sonata' for piano. Beethoven might just as well have written a 'cello work which could have become as legendary and popular! If we had one such work that could grasp and hold the public, we would not have to be concerned with the popularity of the 'cello.

feeling that this will soon happen to the 'cello. So that glamour will be created for it.

"In the past, the violin has been considered the instrument of the people, and the 'cello the instrument of the aristocrats. Most of the great 'cello pieces were dedicated to royalty, and a good many members of royalty played the 'cello.

"We have had only one great 'cellist in the past, and one great composer for the 'cello, and that was Boccherini. In my opinion, the 'cello has a greater future than any other instrument. We have only begun to scratch the surface of the 'cello's remarkable musical and technical possibilities.

An Important Problem

"I have asked many well-known composers to interest themselves in the 'cello and it will not be long before we will have some very interesting works from them. I feel that our talented composers should learn more about the 'cello.

"When I asked Prokofieff to write his Concerto for me, he came to my home to hear me play many, many times. He developed an astute feeling of 'cello technic. He became absorbed with the 'cello, began to think music in terms of the 'cello and of course now we have this wonderful Concerto. I played it for the first time. I did the same with Stravinsky.

"We realize what possibilities the 'cello has when we consider its tone quality, its tremendous range, its various effects, such as the pizzicato-and of course we can use all of the bowings which the violinist uses. In many respects we can do more than the violinist can, and our modern composers will present these poten-

"I should like to ask composers to write short works for the 'cello. I feel that there is a great need for them, Composers are prone at this time to think in terms of large forms. We should have many more short, interesting things. It is through this medium that the 'cello will take a firm hold on the public. And I feel this way about string quartet music."

"I should like to take this opportunity, Mr. Piatigorsky, to ask you why in so many 'cello recitals, certain tones seem lost, particularly the low tones."

"You know," he answered, "you have struck on a very important problem for 'cellists, and I am glad to talk about this, as I think that we can solve this problem to the benefit not only of the 'cellist but our audience. Naturally, a low tone will not carry so readily as the more piercing tones of the violin, but I am going to ask 'cellists to develop a better sense of timing in connection with their low tones.

"Be very careful of the low tones." Piatigorsgy advises, "It takes a little longer for them to reach the ends of the auditorium. Carefully watch tempi in low

The Heart of the 'Cello

Gregor Piatigorsky

Eminent Violoncello Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY SAMUEL APPLEBAUM

The most widely herolded 'cellist of the present, Gregor Piatigorsky, was born of Ekaterinoslav, Russia, April 20, 1903. He studied violin and violancello at the Moscow Gonservotory and became the first 'cellist of the Moscow Opera and later of the Berlin Piliharmania. He toured widely as a soloist in Cellist of the Moscow Option and the Cellist of the Cellist of the Mr. Samuel Applebaum is a foremost violin teacher in Newark, New Jersey, He is the author of the highly endorsed "Primer Method

"In the lower strings, if a fast passage were played a little bit slower, or rather, if the performer would realize that such a passage requires a little longer time to carry, much more clarity would result.

"Now, there is yet another element that the 'cellist s apt to neglect, perhaps not through his own fault, and that is working with his pianist. The piano's low tones have a way of absorbing the low tones of the 'cello, and consequently, these are not heard. Now I shall say something startling. When a 'cellist plays double forte on the low strings, I do not say that the pianist should play forte. I do not say that the pianist should play mezzo forte. When the 'cellist plays double forte on the low C string, I say that the pianist should

"After all, we are playing on an instrument that was built for small auditoriums and for soft accompaniment, such as harpsichord. Now we play it in huge halls, with tremendous orchestras. The 'cellist must insist on a well-balanced accompaniment. The best 'cellist, with the biggest tone, cannot possibly compete with the modern piano with its beautiful sonority, and with its

"Yet let us take the 'cello, when the performer plays it alone, in the biggest of halls. He may play alone and play double piano, and if his finger action is good and if there is good coördination between left and right hands, nothing is lost. The most delicate tone is heard

Approach to a New Composition

"I believe this story is attributed to Casals. He was to play a Concerto with orchestra accompaniment, and was naturally concerned about tonal balance. Yet, before the orchestra had even started to play, Casals turned around to the conductor and whispered, 'I am sorry, but I am afrald it is a little blt too loud."

Knowing that Mr. Piatigorsky's repertoire is vast, I asked him just what his method of approach is to a new piece of music. "This," he exclaimed excitedly, "is a very important phase of the art. Oftentimes when a string player plays a piece, I can tell that his approach has been technical, not musical. It is wrong to start a new piece of music by playing it over and writing the new fingerings and the bowings. You become a slave

to the technical marks. "If you begin to feel the emotional con-

"And do you know," Platigorsky added, "I have a passages, Try to develop an astute sense of acoustical tent of the work after many playings of it, you often alter the emotions to the marks which have already been put in by you and which have become firm in your subconscious. Though it has often been said, we must constantly realize that the fingers and hands are the slaves of the mind.

"A plece of music is an expression of a musical, aesthetic emotion. That emotion may be very complex. Varying moods may be found in one composition. There may be combinations of various moods. The expression of these moods is in the performance of the work, yet in many performances we feel that the most important purpose was the solution of the technical problems and their execution.

"The approach to a new piece of music should be, firstly, a thorough comprehension of its musical mean-



GREGOR PLATIGORSKY

"MUSIC STUDY EXALTS LIFE"

Music and Culture

ing. Sing it in your mind. Study its phrases, its structure. Even more important than that, try to love it. and still more important, allow it to inspire you. The longer you spend with it mentally, the more successful the performance will be. Then play it on the 'cello. Every time you make a mark, every time you alter or put in a fingering, it is being dictated by the emotional content of the work."

"Do you advise this procedure, Mr. Piatigorsky, even for young students?"

"Most emphatically! As soon as possible, students should be taught to develop this procedure. As I have said, when we finger a passage, that fingering must suit the music. The éasiest way to perform the passage may not be the most musical way. My plea to performers is that they should not be affected by the natural tendency to make passages as easy as pos-

"We may solve a certain passage and be content, but yet may feel that musically we are not expressing ourselves as we desire to. Our duty is then clear. To think about the passage until we have really 'satisfied' its musicality

"Therein, I believe, is one of the great ingredients of my friend, Pablo Casals. The longer I knew him, the more I realized how much he was absorbed with the musical content of music. He would play a passage with technical fluency, but would remain quite unsatisfled. He could play with the most extreme ease, yet was always troubled by passages in many of the important works.

"We often played duets together, I was soloist also with his orchestra in Barcelona. One time in Paris, I heard him in a performance of the Beethoven Trio in E-flat major. He played with Cortot and Thibaud. After the concert, I went to see him. When he saw me, he ran to me, 'Picase, please, have you a piece of paper? You know the last movement-that difficult passage for the 'cello? Well, I am so excited, please, I must write this down! After twenty years of struggle and after twenty years of looking for the right fingering. I have it now! I must write it down!'

Individual Fingerings

"I was deeply affected by his joy."

"Another angle in connection with fingerings that I think I should talk about is the matter of their importance in connection with the individual. I can finger a passage to portray great warmth, yet another 'cellist will find it difficult to elicit warmth with this fingering. "Casals has a very short but very broad hand. And

I have long fingers but a hand that is not so broad. It is foolish to say that his fingerings are the best in certain cases, because I could not use them in many

"There is another principle of fingering which is more applicable to the 'cello, and which I consider important

"I have heard 'cellists whom I know to have wonderful ears and astute accuracy of intonation, play out of tune. Each of our fingers possesses a certain subtle and intuitive feeling of its own. Whatever the reason, or where it emanates from is not our great concern. We know it exists. The shape of the hand, the flexibility of the fingers, contribute to the cause.

"In fingering passages we must take into consideration natural feeling. For instance, if we play B in the first position on the G string, and if we use the third finger we are doing something very unnatural. For many reasons, this third finger has no feeling for that note. There are certain notes that every finger knows, and these notes must be carefully taken into consideration if we wish to finger passages within that instinctive law.

"I often hear 'cellists who are persistently handicapping themselves because of a fallacy existing from past tradition. It is common to hear, 'lift the fingers very high and throw them down on the string in a hammer-like blow.' This is dangerous. This percussion is not necessary. It has no place in the 'cello at all.

"The finger must be brought down on the string with firmness, and must press into the string after it has struck. The hammer-like blows are responsible for much trouble in 'cello playing."

Replying to my request for comment on the thumb position, Mr. Piatigorsky said, "When I use the thumb position, I make sure that I use the thumb on the strongest part of the finger on whatever string I am playing. However, when I use the thumb position to play fifths, that is, with the thumb on two strings, I place the thumb in such a way that the weakest portion of the thumb is on the lower string."

Realizing the importance of shifting, I asked Mr. Piatigorsky to discuss it. He seemed happy to do so. "Our main problem on the 'cello is when to shift and how. Of course, the principle of shifting is elementary, and youngsters learn it when they start the positions. There is no great art required to shift correctly. It is explained in every elementary 'cello method. But the grave mistake lies herein: when 'cellists shift, many think only of the left hand; they pay attention only to the left hand, not realizing the tremendous importance of the bow arm when shifting to a position!

"When is a shift to be heard and when is it not to be heard? This decision every 'cellist must make for every individual shift. Some shifts should be heard very distinctly; others, not at all. The musical phrase must guide the decision. When a shift is not to be heard, it is to be performed in the usual manner; but with the bow arm, a very careful diminuendo is made, and the shift becomes inaudible. If the shift is to be heard, then the bow arm makes a definite crescendo as the top note is approached. The left hand just plays, but it is the bow arm, by means of crescendos and diminuendos that determines the nature of the shifts. "The bow change for this type of shift is exactly

as it is in ordinary playing. With young cellists, I hear too much jumping and not enough shifting. In other words, there is insufficient coordination between the bow arm and the left hand when the shift is made."

"Since the 'cello is essentially a singing instrument would you say something pertinent about tone produc-

on?" "Yes, I will tell you the most important thing that is on my mind in connection with tone production. is on my minu in confectate at think each 'cellist will will tell you something that I think each 'cellist will say too: 'Oh, I know this'; and yet it is something which very few 'cellists correctly apply. If they did we would have more beautiful 'cello playing.

"There is a relationship between the strength of the tone and the speed of the bow. The stronger one wants to play, the faster one must move the bow. It sounds simple, doesn't it? Yet why do we hear so much scratching? Why so many tones that are not clear? A 'cellist will say, 'But I press my fingers very firmly.' We all want a big tone at certain times. Of course we do. Press the bow as much as you wish. Press unlimitedly. Fill the auditorium with the gloriousness of tone that only a 'cello can produce, but

move the bow quickly. "If the tone breaks or is scratchy, the bow is not moving fast enough. Why are tones that are soft oftentimes filmsy, without body? Well, I shall tell you. It is because the bow is moving too fast."

"Mr. Piatigorsky, what would you say about the actual bow change itself? If we use the wrist when we go from one bow to another, is there a danger of weakening the bow pressure in a forte passage?"

"Yes, I agree with you. I think the wrist has been much misused, more so than any other part of the entire right arm. You know the wrist is a pretty weak joint. It can do a lot of harm. I think 'cellists should concentrate more on the use of the fingers in

"The achievement of a beautiful tone on the 'cello should be, to my mind, one of the most important aims of a young 'cellist."

A Matter of Degrees

(Continued from Page 423)

those making music a serious study. Professor Coolidge's remarks upon this subject are especially pat:

"The standing of a college Department of Music will depend largely on the calibre of the work done by those majoring in the field. The college is, has been, and will be a place for scholars and scholarly endeavor even though both students and faculty may fail of the highest attainment. The department must demonstrate the ability to provide its major students with as complete and scholarly a grasp of its literature and techniques as are youchsafed the concentrators in English, history, or biology. In the long run, neither a much-heralded glee club nor an unusually gifted student composer will take the place of a continuous line of well-rounded music majors, who know intimately the significant compositions of various types and periods, have a sound, though not necessarily professional facility in the materials of composition and who are capable, if not brilliant, performers. To advance these as aims is only to place music on a par with other college subjects and make it possible to send the recipient of an A.B. in music on to graduate work in the specialty of his choice"

We are particularly pleased with Professor Coolidge's broad attitude toward the need for finely musically educated men and women who in later life may apply the priceless training that music gives, although they may adopt as a life work a wholly different calling. He notes

"The development of the Americas as a center of artistic activity in every line has led to a consciousness of our evident cultural destiny during the remainder of the century, and there will be a greater readiness on the part of young people to go into the fields of music and art. The need for cultivated men and women who have special training in music, in the arts of the film radio, television, in education on all levels, in scientific projects involving sound, in international cooperation and exchange, in the management and development of concert-giving; these and many others will call for and attract the best talent our colleges can accept and highest cultural standards.

by the number of students dabbling in music, but by educate. In fact, we need not envison a professional career for every student of music any more than we expect every English major to become a writer or teacher. Not infrequently an outstanding citizen makes his contribution in a field quite apart from his major interest in student days; the point to emphasize is that he gained perspective, a sense of values, a deep understanding of some field of human endeavor."

There has been a traditional difference of opinion upon the importance of so-called applied music in the curricula of liberal arts colleges. Some institutions and universities in the East have courses in music confined to music appreciation, musical aesthetics, musical history, and musical theory. Practical studies in playing or singing are treated as a kind of profanation-something beneath lofty college standards; something that might detract from mind training and prove to be a kind of blight upon the mentality of the student. On the other hand, we vouchsafe that there are, in American colleges recognizing applied music, thousands of instances of students standing extremely high in their nonmusical subjects-mathematics, science, languages, history, and so forth, who have been vastly benefited by their musical training. Applied music is justly recognized at Yale and at some other great colleges in the East. In other universities, applied music is tolerated as something entirely apart from real scholarship. Throughout the country as a whole, however, music properly is now recognized and Dr. Charles Eliot is quoted as ranking it, "The best mind trainer on the

Some day, some collegiate pundits will have a difficult time explaining why it would be laughable to suggest courses in the theory of mathematics, or of physics, or of chemistry, or of engineering, without thorough training in laboratories. Yet laboratory training in applied music is ignored by them. What is so holy about a course in music theory and so reprehensible about practical music study? Broad educators, who have had real experience with the intellectual benefits of manual music study, are convinced through many demonstrations, that it is not in any way incompatible with the

THE ETUDE

BAY LEV

AUDIENCES form very definite opinions of the artists who come before them, but it is not so generally realized that performers have equally definite views concerning their vast and varied audience groups. It is impossible to play upwards of sixty performances a year, in towns and cities all over the country, without receiving teiling impressions of the American musical public, Now, my impression is that American audiences are second to none in the world! For sensitivity, understanding, and cooperative enthusiasm, they cannot be surpassed . . . and this, despite the grapevine propaganda that Americans are neither 'musical' nor 'cultured'! Yes, those rumors are still to be heard, and I often wonder what our audiences would be like if they had been allowed to grow up believing themselves as musically cultivated as our European brothers have been permitted to do. No two audiences are alike, vet all of them reveal the same characteristics of being heart-and-soul eager to hear the best there is in music. From my own experience, I may say that there is no truly good music which the average American audience will not receive with will-

Do Not "Play Down" to an Audience

"For that reason, performers make a great mistake in reserving their 'big' programs for the larger cities and taking 'lighter things' to smaller communities. I am proud of a review I got in Miami, where the local "Herald" said I 'was willing to take a chance that my audience had heard good music before' and knew what to do about it! When I gave my second New York recital, some years ago. I listed the Beethoven Sonata Op. 109. My manager (not my present one) objected; that work was not 'popular,' he said, and would not be well received. I asked myself whether I wished to launch my career as a musician or as a popularityseeker, and played the Sonata anyway. And it was splendidly received! Naturally-it is great music. During the past season, I have played the infrequently heard and somewhat difficult Brahms Sonata in C. Op. 1 (which I have recorded for Concert Hall Society), in outlying areas that had never gotten it before. It, too, was splendidly received, and for the same reason. Our national audiences deserve to have the best music, of as fine a standard as any that New York gets, and played just as carefully. There is nothing an audience resents so much (or so justifiably) as being 'played

"It can sometimes happen that, in stepping out on the platform, I sense a lack of familiarity between an audience and the program about to be offered-in a for musical talks, I ask the Music Department whether to the different hand post- (Continued on Page 465)

AUGUST, 1947

Observations of an Artist on Tour

A Conference with

Ray Lev

listinguished American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Roy Lev, whose outstanding gifts were discovered by Ernest Schelling when she was a student of Rebecca Davidson at the Music School Settlement in New York, prepared to become a scerefory when Financial obstacles blocked her port to Cyrther music study. After she wan the New York Philibaromaic Frize (for summer work under Goston Déthier) and the Motthay Award (for further study under Tobias Motthay, in Landon), however, she was able to resume her own coreer plans, and made her debut while still in her teens. For the post decode, Miss Lev hos steadily forged her way to the forefront of our younger pianists. She is hoiled both here and obroad for her sensitive; musicionly interpretations; for her scholarly transone is notice our nere one organization for the sensitive, insurance, in the sensitive, for the organization criptions, her exciting recordings; and for her zeolous services to new orf and young artists. In the following conference, Miss Lev reverses the usual process, and "reports" on her audiences. She is in a position to do this since her tours, booked under the outginess of the great independent monogenent of W. Colston Leigh, ore among the most crowded of any artist appearing today.

college town, for instance, the very youth of the audience-members makes it reasonably certain that they won't know In such a case I begin by addressing a few informal remarks to my hearers giving them a sort of key to what to listen for. That always works splendidly. Just recently, I played at Hollywood Beach, Florida, where the vacation-character of the audience caused me some wonder. So I began by saving, 'You are a holiday audience, but I am not on holiday!' There was immediate rapport, and audience interest was so intense during my program of Bach, Beethoven, and César Franck, that I could actually hear people

"Another thing that would help our audiences, I believe, is wider competition among artists. Free enterprise, in its best sense, is stimulated by competition. Under our present system, much of this is lacking. Hundreds of towns sign up in advance for 'courses' of which all the concerts are supplied by one firm of management. Naturally the people hear only those performers who are under that management. Such a system may be good business, but it isn't so good for art. No matter how fine the artists of rival managements may be, the signed-up towns just cannot get to hear them. Even if they want to, their entertainment programs-and their concert budgets-are settled in advance. I think it would be a healthier scheme, artistically, to buy artists on their interest or their merits, regardless of who manages them. Then every town would have a chance to hear every artist. And if some proved more inspiring than others, the people could make their own choice for another year, Further, this sort of free and open competition would be enormously stimulating to the artists themselves, for, while few of us like to admit the fact, there is a wonderful challenge in pitting ourselves against somebody else!

Student Audiences are Stimulating

"One of the most stimulating aspects of my work is that it takes me to many college towns where my concerts, although open to the public, bring me a large proportion of music-hungry youngsters. Mt. Carmel Academy, in Kansas, rising from the plains like some old-world monastery-Tuskegee, with its noble tradition of democratization-Talledega, in Alabama, with its mixed faculty of whites and Negroes-these and many more stand out in my mind as high lights of musical communion. I am especially interested in the college students, and when time allows me to remain overnight in such a town, I always like to meet them

they have any good material, and then in the evening, I get together with these youngsters in the music room. They play for me and I give them quick criticisms of their work. Then they come around me at the piano and I demonstrate the correction of any faults or

Need for Better Form

"Through such informal experiences, I have found that the one great need among young pianists is better form-better understanding of the purely physical, technical aspects of piano playing. The basis of good form centers in position at the keyboard. Nine out of ten young players sit wrong, use their bodies and their arms the wrong way! We pianists are the luckiest of instrumentalists because we can do our work in an entirely natural position-and yet it is incredible what wrong body and muscle functions come to light!

"I have developed my own theory of posture, which I like to explain to these young people. You can sit in a chair for hours without feeling tiredness in your arms. Why? Because your arms are in a natural position; they lie close to your body and the upper arm, which is the heaviest part of the arm-and-hand equipment, is in complete repose hanging freely and requiring no outside muscular support. Now, what happens when the person sitting comfortably in the chair, begins to play piano? The chances are, nine to one, that he will move his upper arms away from his body and stick them out in front! This causes him to use suspension muscles and opens the first line of fatigue. The hand and forearm, of course, must be raised to the keyboard, but naturally-without wing-flappings from the unner arm.

"As to the hands, I have a theory that they should be used as our feet are used. The small arch in the foot supports the weight of the whole body. In a similar way, the arch of the hand should support the body weight released to the keyboard. The greatest fault in plane students is that they play without this arch. An arch, however, does not imply curled-in fingerswe can't play with our finger-tips; we must use the fat. cushion-y part of the finger, just as a baby does when it exerts its wonderfully natural grasp on an object. And, while this finger-cushion is pressed into the key from the natural hand arch, the wrist must be kent absolutely loose and flexible. The pianist who watches out for these points of arm and hand position, will soon find his form improving.

"Naturally, the degree of archness must be adjusted

The Pianist's Page



Who's Afraid of the Big Bad Wolves?

The "revolt" of certain playwrights against the New York drama critics has amused this department no end. Musicians are now inquiring, "Why not a mutiny against the music critics?" Phooey! Why waste vitality ranting against those futile pen-pushers? The time has gone by when managers and artists sat up all night in order to collect the critical garbage thrown out the morning after a New York recital, Alas and alack! How have the Gotham Givers of the Law fallen into disrepute! The great hinterland west of the Hudson now insists on putting its own critical stamp on artists, and cares not a jot what the New York hacks write. Many artists have recently proven this. Some excellent performers who have received either the curt, condescending nod of the third string scribblers, or the out and out opprobrium of their chiefs have promptly made enviable places for themselves in the concert fields of our land. One panned planist stacked up sixty engagements last season, including a dozen coveted symphony orchestra dates. On the other hand, one "artist" whose virtues were grotesquely blown-up by the New York critics (so much so that it afforded a comic spectacle) is finding the going tough. The deflation of this performer in the provinces has assumed the proportions of a debacle.

The fiction of the omnipotence of the New York critics has gone too long unchallenged. A prominent magazine recently exploded this myth once and for all, when it gleefully reported that a second string "critic" of one of New York's prominent newspapers read a book (it even named the book) through much of a singer's program, and finally seemed to sleep. The next day his review was the best she received! I am sure this is not an isolated instance of the flippant, insincere treatment to which artists are subjected.

Yes, the country-at-large has grown up. It knows not only what it wants but what's first rate without the help of these self-appointed arbiters. In music we don't need revolts. Good taste and sincerity lead the way to just appraisal. It is gratifying to witness the people finally deciding these matters for themselves.

One of the soundest music critics, Robert Schumann, who knew a little of the processes of muslc-creating and music-making wrote the following paragraph; I quote an excerpt from the excellent volume, "On Music and Musicians," by Robert Schumann (Pantheon,

"It would be the victory, the triumph of a good newspaper if it could advance matters so that criticism would no longer be read; that the world, through sheer productivity, would not attend to what was writby Dr. Guy Maier Music Educator

ten about it. It should be the highest endeavor of an honest critic to render himself superfluous; the best discourse on music is silence. No journalist should flatter himself that he is the Almighty of the artists, since without these artists he would starve. . . . No matter how good the quality of criticism, it remains primarily but a fertilizer of future works; but even without it, God's sun would create in abundance. . . Why write . . . why weary your readers? Why not draw water with your own hand-play, write, and compose yourselves?"

I think Schumann might have prescribed that paragraph to all critics as obligatory reading over Monday morning's coffee forty work-weeks a year. (Yes, even New York critics need long vacations!"

Music for Leisure

Scientists have been so deeply concerned with the immediate urgency of the pacific control of atomic power that they have not yet had time to explore the vistas beyond. After cheap atomic power is available for industrial, commercial and domestic purposes, what then? When all the necessities and luxuries are thrown in our laps, shall we be bored to death, and promptly undergo other and more vicious degenerations? Reams have been written of the immediate necessity for our moral and religious rebirth. No question of that, our hearts will require renovating if we are to survive. But what of our heads? Won't they need considerable overhauling too? It is obvious that many of our educational theories and processes will have to be junked. For example, what are we going to do about the excessive vocational training we offer when a hundred vocations will become obsolete? What will we do with all the time on our hands after we have finished school, read all the books, seen all the movies, and traveled to all the interesting spots here, or even on the Moon or Mars? What then?

Education has never trained for leisure; and leisure will be precisely the most important consideration of this imminent new age. Leisure is not recreation. Recreation is "killing time"-however pleasantly we may murder it-sports, movies, travel, comic sheets, night clubs; but leisure is quite another matter. Dr. Hutchins defines it in part as "that portion of the individual's time which he devotes to his moral and intellectual development, and in the participation in the life of the community of which he is a part." Recreation is synonymous with idleness, while leisure makes a contribution to the higher civilization and development of the individual. Educators will be intolerably hard pressed when they, recognizing the lateness of the hour attempt to evolve an effective "Education for Leisure" program in these brief remaining moments. And, alas for them, none of the ancient cliches will be of any avail. Instead of haphazardly educating a small percentage of the people, they must produce M. L. degrees (Master of Leisure) for all of us. Several generations would be required to produce the necessary army of wise educators to implement such a program. . It would take a hundred years of cat-and-mouse

watching to liquidate the stuffed shirts alone. So, granted that the time remaining is hopelessly inadequate, what can be done to stop up the gap? It's too late to interest millions of adults and young people in purely intellectual pursuits. No one in his right

mind will assert that more than a small fraction can find leisure happiness in mathematics, languages Astronomy, entomology, or say even in the simpler pursuits of horticulture or philately or other collecting pursuits of northeasters of plate for extensive leisure education in such branches, but it is also impractical for the simple reason of lack of universal appeal and for the simple remains? The Arts—drama, architecture, literature, sculpture, painting, music, which somehow contrive to unite head and heart. For one or another reason, most of the Fine Arts fall into the same category as other leisure activities above mentloned. Not only do they offer limited appeal for creative participation but for the most part demand special aptitudes and abilities.

Of all these, the one art which would seem to be unanimously loved, actively participated in and healthily and happily shared is, of course, Music. In my long career, which has consisted mainly in teaching music to all ages and mentalities from morons (in some instances very low-grade examples) to near genius, and from brand new starters, two or three years old, right up to seventy-year-old beginners, I have never found a single person who was not essentially musical . . . everyone responded pleasantly to musical stimuli and after sympathetic conditioning felt the urge to participate in creating or recreating music in some form. But, did all these individuals possess the mental and physical qualities and coordinations necessary to produce music? Yes, in widely varying degrees, of course. Everyone loved making music, once his inhibitions were broken down, his body relaxed, and spirit freed. Every last person whose urge impelled him to practice and persist made continuous

Curiously enough, the plane of the subject's mental capacity had little to do with his ultimate progress. Muslc, it seems, is quite a special manifestation of God's infinite grace, It is the one gift He has dispensed impartially to all human-kind. To enjoy it through active participation does not require a grade A or even B intelligence. Advancement will be swift or slow, of course, in proportion to the amount of intelligence applied to its study. Some persons are blessed with more facile digital coordination, better voices, keener ears than others; but anyone with zeal, perseverance, and good teaching can become proficient in music-

I have found the seeds of music present in every person I have ever taught. The later in life these were discovered the longer they took to germinate. It required loving, resourceful, imaginative, and often unorthodox teaching to develop many of the pupils.

I am sure that the true teacher of music can become a significant force in the development of a world wide music-for-leisure program. What other activity can bring the release, relaxation, creative pleasure, and ego-satisfaction which music offers? What other leisure-pursuit offers a better "head, heart, and hand"

For such a project we need thousands of music teachers in schools, factories, colleges, and homesmusicians trained for leisure leadership in their communities. We must have teachers who are themselves artists-who love music and music teaching, who have learned to analyze the processes of music and instrumental study, who can cut corners and teach concentratedly, who want to share the incomparable leisure of music with others, and who above all are sympathetic, understanding, all 'round individuals.

There is no time to lose. In this just-around-thecorner age it is apparent that all matters of comfort and convenience will be so thoroughly taken care of that one morning millions of us will wake up and find that we have nothing to do. External compulsions having been removed, the world will suddenly become psychopathically bored, or burst into new and incredible infamy. The music teacher might help a part of it turn to the Art of Music . . , perhaps to go blissfully to the piano, which by this time will be atom-cheap atom-perfected, (I pray, not atom-played) and sigh "At last I can spend the years nourishing my starved spirit . . . and boy! will I have a good time drawing out the music, will I make it sing and ring, will it laugh with me, and cry and dance!"

All that will be needed then will be those ten thou sand good teachers. How about it? Are we getting ready to step up and take over the job?

THE ETUDE

TS MUSIC STUDY just for the so-called talented, or is it something for everybody? Is music necessary, or is it a luxury, as so often classed by the unin-

Many of us have opinions on these questions, but something more than opinion is necessary to convince hard-headed realists. Answers to these questions are to be found in the various ways music benefits us. Here we are dealing with facts, facts that have been scientifically demonstrated. It is to assemble these facts that this article is written. It deals with the effects of music, what music does to us, and how these results can be applied to the benefit of all. Since the subject is an exhaustive one, only the high lights will be treated

Most people willingly admit that music has an influence upon us, upon our bodies, our minds, and our spirits. We may all have a different way of explaining the nature of this influence. To convince skeptical critics however, of the power of this influence, requires comething more than the mere statement of one's personal opinions. We have been told by scientists that music invariably tends to raise or to lower the pulse, to affect the respiration and the blood pressure, as well as to influence the glands and the bodily metabolism. But now comes along the electro-encephalograph, which actually makes visible graphs indicating how mucic affects the brain

A. E. M. Grétry (1741-1813), composer of fifty operas, was one of the first to experiment in this field. Feeling his pulse, he sang airs that were fast and slow, his pulse responding to the tempo of the song. You can make this test yourself. Sing a nostalgic melody such as Swanes River and follow this up with the lively Battle Hymn of the Republic and notice if your pulse

How music influences the somatic or bodily functions has significance for us and for music therapy now being taught in colleges. It means you have in music a stimulant when there is need, or a relaxer when you're too jittery. Music is unexcelled in helping to bring a patient down from high tension. A doctor told me this story. A patient, suffering from nervous breakdown, was so keyed up she couldn't sleep or even keep still. She was approaching hysteria. The physician began playing a phonograph record of Ave Maria (Bach-Gound) over and over. She finally calmed down enough to sleep. It was the first she had had in three days. From then on she began to relax more and more until she recovered

Probably because of its influence on the somatic functions, certain music helphtens the senses. For instance, you can see better. Urbantschitsch proved that color, which at a distance could be only dimly seen, could be made brighter when certain notes on a tuning fork were heard. Those of high pitch seemed more effective. Print barely legible was read easily when the effort was accompanied by tone. Tonal stimuli, he found, also heightened taste, odor, and touch. These findings are being applied now particularly in offices where people are doing mental work.

Music Increases Energy

But a matter of special importance is this-music actually gives you more energy. Down the ages, people have known this and applied it to the job in the work song. Today we know why. Scripture was probably the first to demonstrate it experimentally. With the thumb and finger grip, he exerted all his strength and registered four kllograms without music. Hearing the Giant's Motive from Wagner's "Rheingold" his grip increased to four and five tenths kilograms. The Slumber Motive from "Walkure" decreased his grip to three and twenty-four hundredths kilograms.

Buscher showed that more energy was often made available because the effort was marked by strong rhythms. On many occasions, a military band playing a lively march has given new life to men wearied by long marching. Professor Tarchaninoff demonstrated this principle with the finger ergograph. When a fatigued subject was barely able to raise the weight, gay music caused his fatigue to vanish and he got off to a fresh start. Slow, sad music did not have this

The fact that music increases energy, especially when it is running low, is one of the big reasons for its success in industry, Many factories seeking em-

Music Molds Our Emotions

It Also Influences the Lives of Millions

by Doron K. Antrim

Inducement

Although it is impossible really to separate body and mind, feelings and emotions, in considering the effects of music. I have attempted it here for convenience. We have seen that music can give you more energy, but one of the reasons for this is emotional. In fact, music's emotional effect is by all odds the most far reach-

Emotions Regulated by Music

From almost the beginning of music, it has worked profoundly on the emotions of men, in war, in worship, in courtship, in regulating the moods. In the seventeenth century Robert Cassindorus in Burton's "Anatomy of Melancholy" (circa 1610) says that music is vested with power not only to banish grief, but, "it doth extenuate fears and furies, appeaseth cruelty, abateth heaviness, and to such as are watchful, it causeth quiet rest; it takes away spleen and hatred . . . cures all irksomeness and heaviness of soul."

Modern psyschologists might explain this in this way. Our feelings differing in intensity, can be roughly classified as pleasant and unpleasant. It may therefore be claimed that it is impossible to have a pleasant and unpleasant feeling in the mind at the same time. Consequently if a person has the latter, it is possible to crowd it out by the former.

Dr. Max Schoen of Carnegie Institute of Technology conducted an investigation involving 20,000 people scattered all over the United States. Subjects listened to phonograph records and marked on a chart their emotional reactions. The significant thing about this study was that undesirable moods, when present, were often changed to desirable ones. People listening to absorbingly beautiful music were relieved of their feelings of restlessness, nervousness, worry, fear. Here's a finding of particular importance. It means that music is a prime medium for regulating the emotions, quelling the eruptive ones, and cultivating the desirable ones.

Aristotle voiced the same credo years ago when he said, "Emotions of any kind are produced by melody and rhythm, therefore by music a man becomes accustomed to feeling the right emotions." Aristotle had advanced ideas on regulating the state by music. Government by music may seem far fetched but it has distinct possibilities which have not yet been developed.

Music is a language of the feelings. In his "Psychology of Music," Dr. Schoen states that he had subjects listen to recorded selections and report specifically what the music did to them. Invariably they began: "I feel like. . . ." "It gave me the feeling. . . ." Here are a few reactions: "A restful feeling like one going down stream while swimming. I wanted to throw myself back and be carried along." "A great feeling of happiness, followed by expansion inside leading to a great excitement and breathlessness for a moment."

Dr. Schoen explains that the feelings aroused by music are not those of ordinary life which are brought about by specific situations. Thus you are in a dreamy, restful mood, or you may be irritated, worried, restless These moods of ordinary life are usually either good or bad. The musical mood however, is always good and it is also one of tension; he calls it "repose in tension." This means that the bodily functions are stepped up but all these vital elements are balanced. "The person has therefore attained a state of consciousness," says Dr. Schoen, "that is free of all worldly associations

ployees now advertise music during work hours as an because it is devested of all the features that make ordinary daily emotional experiences. The person is thus taken out of himself, removed from his usual self, which is a wholesome experience for anyone. But it is particularly so for the chronically unset individual who is inclined to feed on his troubles by continually rehearsing them'

Yes, music can lift you from the hum-drum of life. refine the baser elements in your nature, restore your balance and you come back refreshed.

A Character Builder

Music thus aids in developing character by helping us regulate our emotions Plato may have sensed this when he wrote in his Republic: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inner places of the soul on which they mightily fasten, imparting grace and making the soul of him who is educated, graceful, or of him who is ill educated, ungraceful."

Music can also change the direction of an action started in the mind, When the Welsh coal miners were on strike during World War I, England was faced with a crisis General Smuts was asked by Prime Minister Lloyd George to go down to Wales and see what he could do. He found the miners grim, hostile, adamant, But he was a clever strategist. Before saving a word of his talk, he asked them to sing Land of our Fathers, the Welsh national anthem. Haltingly they began, then swelled the refrain into a mighty chorus. The song ended Smuts made a brief plea to preserve the "land of your fathers" and departed for England. Upon arrival he was congratulated on all sides The men had returned to work. The song had worked the

Dr. Ira M. Altshuler of Eloise Hospital in Detroit, says that music affects all centers of the brain simultaneously: those concerned with thinking, the emotions, coördination, equilibrium, bodily rhythm and creation. Using music on the mentally deranged, he succeeds occasionally in causing flashes of rational thought.

Equally important is the effect of music on our outlook. It can dissipate the corroding influence of a defeatist attitude, of cynicism, foster the conviction that life is worth living, providing of course that you keep in company of the great.

Music Stimulates Hope and Faith

Rachmaninoff once told me what he believed to be the secret of a great composer. It was, he said, his capacity to "exult, to burn with a white flame no matter how fate treated him " Fate seems to hand the great some extra hard blows nossibly to test the steel of their sinews. Rachmaninoff wrote the Second Piano Concerto when so troubled with anemia, that raising his right hand was an effort. During the last twentyfive years of his life Beethoven was growing deaf. That was when he did his best work. Handel wrote the "Messiah" when bankrupt and ill. Schubert almost never had enough money to buy himself a good, square

But the music of these composers shows no self pity, no defeat, no cynicism. It may reveal yearning, sorrow, struggle, and often does. But its keynote reflects the underlying ontimism, hope and faith of the universe The slogan, "Music Study Exalts Life" created by the Editor of THE ETUDE, has (Continued on Page 465)

Summer Symphony Programs on the Air

Power Biggs, took first

place in the instru-

mental category for his

Bach broadcasts pre-

sented over the Colum-

bia Broadcasting System

The First Plano Quar-

tet returned to the air

recently for a new series

of concerts (NBC-Sun-

days 10:30 to 11 P.M.,

EDT). This group, which

was heard on the air

from 1942 to 1946 also

won an award in the

poll conducted by Mu-

sical America. During

their absence from the

air many letters were re-

ceived testifying to their

popularity. The musical

ensemble is made up

of Adam Garner, Vee

Padwa, Frank Mittler.

and Edward Edson, During their absence from radio

they made a thirty-six city concert tour, during which

they played to packed halls. Since little music has

been composed expressly for four pianos, most of the

music they use is arranged by members of the quartet,

Their repertory includes works by most of the great

classical composers as well as many contemporary ones.

Eileen Farrell, soprano, and Charles Fredericks, bari-

tone, have taken over the Family Hour for the summer

series, with Ted Malone as host, Frank Gallop as an-

nouncer, and Tom Jones and his Orchestra (Sundays,

5:00 to 5:30 P.M., EDT-CBS). These gifted young

singers each have two solos and a duet, and Jones and

his Orchestra have an interlude number. The show all

adds up to familiar and favorite songs and light opera

to as the young American troubador from Kentucky,

has taken over a five-a-week, fifteen minute program

RADIO

"MUSIC STUDY EXALTS LIFF"

Tom Scott, the folk singer who is sometimes referred

airs, and makes for good warm weather listening.

this past winter.



MARIAN ANDERSON

HE FOURTH ANNUAL poll made by Musical America of six hundred music and radio editors throughout the country brought forth some interesting results in this year's awards. The National Broadcasting Company received a special award "for serving most faithfully the cause of serious music during the year." Arturo Toscanini was given the award as outstanding conductor on the air, and for the second year he and the NBC Symphony Orchestra won top honors for the outstanding musical event of the yearthis year's event being the Maestro's production of Berlioz's "Romeo and Juliet," presented on February 9 and 16. Awards were given to Serge Koussevitzky for his performances with the Boston Symphony Orchestra over the American Broadcasting System, and to Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, for his appearance as guest conductor on the Orchestras of the Nation series over the National Broadcasting System as well as for his guest appearances with the Philharmonic-Symphony Or-

chestro of New York The Telephone Hour and its conductor, Donald Voorhees, got a first award for the fourth straight year, and The American Album of Familiar Music was selected best in the "musical variety" class. First in the Alfred Lindsay Morgan

male singer classifica- of folk songs from 8:15 to 8:30 A.M., EDT, over the Columbia Broadcasting Network, Monday through Frition was James Melton, days (check your local station). Scott introduces his star of "Harvest of selections with brief comments, and accompanies him-Stars," and first in the self on the guitar. Scott's high rating among American female singer category bailed singers may be credited to his combination of was Eleanor Steber, star talents. He studied piano, composition, and voice at of the Voice of Firethe University of Kentucky and the Louisville Constone. In the occasional servatory of Music. Later, he became a member of the soloist group, guests of Fred Waring Giee Club and one of Waring's arrangers the Telephone Hour It was he who planned and arranged the folk song chosen for first places series America, I Hear You Singing. included Marian Ander-Beginning June 12th, the Concert of Nations proson, Ezio Pinza, Artur gram (NBC-Thursdays, 11:30 to 12 midnight, EDT) Dubinstein and Jascha Heifetz The organist, E.

was taken over for sixteen weeks by Canadian Chors groups. These broadcasts are all planned and worked out by NBC in cooperation with the Canadian Broadcasting System. The first four recitals were given by the Leslie Bell Singers, an all-girl chorus composed of nonprofessional singers, with John Dunvan, harp soloist. The other chorai groups scheduled to appear on the series are the Georgian Singers, the CBS Singers of Toronto, La Cantoria from Montreal, the Choristers from Winnipeg and the CBS Singers from Vancouver The programs of these choral groups are varied with modern, old, popular, and traditional melodies. If you have not heard one of these programs we believe you

will find it an unusual and gratifying experience. The annual summer season of the St. Louis Municipal Opera aiways has its radio program, featuring favorites from the group's light opera repertoire. These broadcasts are heard on Saturdays from 7:00 to 7:30 P.M., EDT, over the Columbia Network. The artists are assisted by a sixteen-voice chorus and by the orchestra of the St. Louis radio station, KMOX, under the direction of Edwin McArthur, who has been musical director of the St. Louis Municipal Opera's stage productions at the city's Forest Park for the past three summers. This is the fourth summer the St. Louis Municipal Opera has been presented on the Columbia

Among the singers to be heard in the broadcasts from St. Louis are Hugh Thompson and Mack Harrell of the Metropolitan Opera Company, Christine Johnson, Wilma Spence, Robert Halliday, Edward Roecker, Brenda Lewis, Wilbur Evans, Margaret Spencer, and

The CBS Symphony Concerts, heard Sundays from 3:00 to 4:30 P.M., EDT (Columbia network), are the summer replacement of the Philharmonic-Symphony Orchestra programs. In the past, the summer sym phony broadcasts have been somewhat of a letdown from the Philharmonic-Symphony broadcasts. But this year, the programs have all been of unusual interes and the programs are as interesting and worth-while as any winter fare. It was a great treat to have the broadcast of May 25 given over to Virgil Thomson opera, "Pour Saints in Three Acts." The fascinating words of Gertrude Stein have been cleverly handled the the composer, and the whole thing proved as enter taining on the air as it did in the theatre. The all-Negro cast, almost entirely from the original gri eserving the wit and gaiety of the performance all gave the impression they (Continued on Page 45)

which first presented the opera, were praiseworthy for

A NOVEL OF THE OPERA

"VERDI." By Franz Werfel. Pages, 438. Price, \$2.95. Publisher, Allen, Towne & Heath, Inc.

Here is a book written many years ago and first published in America two decades ago. It sold a relatively small edition and then went out of print. Meanwhile. the author attained international fame as one of the foremost writers of our time. His novels, "The Forty Days of Musa Dagh" and "The Song of Bernadette." were international best sellers.

Here is his novelization of the life of Verdi, written originally in German and translated into English by Helen Jessiman, Werfel's dramatic sense sets the stage in the first few pages, in which he pictures Verdi in a gondola on the Grand Canal in Venice. The Italian master discovers another gondola approaching, in which are seated two majestic figures returning from an operatic performance at La Fenice. They are Richard Wagner and his wife, Cosima. The year is 1883, the closing year of Wagner's life. The German master is seventy years old and has written himself into the Valhalla of musical art. At this time Verdi also is seventy. He has written all of his famous operas, up to "Aïda," but he feels that while Wagner has risen to great heights, he (Verdi) is written out. He has struggled to write an opera upon "King Lear" and has found himself lacking in inspiration. As the gondola, with Wagner, passes, he redoubles his efforts and, at the age of seventy-five, produces his magnificent "Othello," far excelling his previous works in musicianship. At the age of eighty he astounded the world with his brilliant and effervescent "Falstaff," which has all the vitality and lightness of the work of a youth. Many rank "Falstaff" and "Die Meistersinger" as the great-

est of musical comedies. The ostentatious Wagner and the retiring Verdi were totally different types of men. Werfel stresses this remarkable contrast. The work is full of incidents and makes very interesting reading.

MASTER OF THE ORATORIO

"HANDEL." By Herbert Weinstock. Pages, 369. Price, \$5.00. Publisher, Alfred A. Knopf, Inc. Few composers offer more opportunity for color, drama, or picturesqueness to the biographer than



Painted by one of his contemporaries, Kyte. AUGUST, 1947

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

George Frideric Handel (née Georg Friedrich Händel and pronounced Gay-org Freedirich Hayne-del). His life was full of incidents which call for vivid narratives. The author has made the most of this oppor-

Handel walked upon the European stage at one of the most impressive eras in European history, His childhood and youngmanhood in Germany, his visits to Italy and his mature life in England where he. chameleon-like fitted his great talents to British taste and thought, are all presented in the most engaging manner with a well integrated historical background of the period.

Mr. Weinstock's appraisals of the musical works of Handel are well within the grasp of the average music lover, and are done with discernment. He gives a very understandable picture of the charges of musical kleptomania so often made against Handel. He states: Except to the strictest moralist and the professional attributor, the facts in these cases are of little importance, Handel did borrow, So did Bach and Shakespeare. They nearly always not only improved beyond recognition what they took, but more often than not saved it from complete and eternal obscurity. It has never been claimed that Handel took a whole piece, as Bononcini did, and passed it off entire and alone as

The musician and the student will find in this new work a polychromatic picture of Handel the man, which may be read at leisure with delight,

AMERICAN FOLK SONG MASTER

"A TREASURY OF STEPHEN FOSTER, Foreword by Deems Taylor, Historical Notes by John Howard, Arrangements by Ray Lev and Dorothy Berliner Commins. Illustrated by William Sharp. Pages, 222. Price, \$3.95. Publisher Random House

Stephen Collins Foster is an American musical pinnacle. He stands alone at the top in his field. The only one who approaches him in the number of his works and in the widespread appeal of his memories is the Negro, James A. Bland, composer of Carry Me Back to Old Virginny. There have been many fine collections of the songs of Stephen Foster, but none quite so well assembled, none quite so effectively arranged for piano, none quite so exquisitely illustrated, none quite so finely annotated. Foster's songs were estimated to have been about two hundred This collection contains fifty songs, many of which will be refreshingly new to some readers. Mr. Deems Taylor, President of A.S.C.A.P., in his customary ingratiating style draws apart the curtain leading to this new excursion into Fosteriana. He calls our attention to the fact that Foster's average annual income was \$1700, and notes that if he had been living in A.S.C.A.P. days it would have risen to ten times this amount. Mr. Taylor has not omitted to call attention to the fact that the opening phrase of Old Black Joe is identical with that of the Sirdar's March from Ippolitoff-Ivanoff's "Caucasian Sketches."

The notes of John Tasker Howard are those of one who has made long researches into Fosteriana, and are exceptionally informative and helpful. The illustrations are especially delightful, in that the artist has captured the atmosphere of one of the most romantic periods in American history. The book obviously will make a much prized gift.

ADVENTURE IN AMERICA

"Two On a Continent," By Lili Foldes, Pages, 254 Price. \$3.00. Publisher, E. P. Dutton & Co., Inc. Your review editor cannot imagine a more delightful book. The warm, sympathetic, friendly manner in which Mrs. Foldes reveals to Americans the glories and beauties of our own country, as seen through the eyes of a stranger, should make us all very proud of every acre, every field, every mountain, and every

Andor and Lili Foldes are certainly the kind of folk we want in America. Mr. Foldes' spontaneous success in his concert tours was enough to make them very happy and to encourage them in a new land. The intimate descriptions of their meetings in the homes of Albert Einstein, the Franz Werfels, Arnold Schoenberg, and others are most interesting.

Mrs. Foldes' description of her girlhood in Budapest and the way in which she became the only girl reporter on the staff of Hungary's largest newspaper is significant and captivating. Her very unexpected lecture tours in America, arranged so that they would parallel her husband's concert tours, carry many lighter moments and many serious ones, when she was able to bring to her audiences a feeling of sisterhood between all women of all countries. As the Foldes saw the New World they found here a life unfettered by monstrous restrictions and conventions, which soon made them zealous Americans. It is heart-warming to read of their modesty and earnest desire to be good citizens, and we recommend this book as one you will want to have as your own.

A New Aesthetics

"MEANING AND TRUTH IN THE ARTS." By John Hospers. Pages, 252. Price, \$4.00. Publisher, The University of North Carolina Press.

Why does beauty have to be explained? Does the ornithologist see more beauty in looking at a peacock feather under a microscope than does a vokel in seeing the gleaming bird strutting around with its tail feathers shimmering in the breeze? It is given to only a few philosophically minded people to become true aestheticians-to cultivate, through analysis and synthesis, a higher appreciation and discernment of beauty. Your reviewer has kept in contact with modern musical expositions upon aesthetics, from Hanslick and Adolf Kullak, to the present, Dr. Hospers' book is especially useful because he coordinates the other arts with music. Particularly valuable is his section upon artistic truth.

Music and Study

Unfamiliar Chopin

When I study a piece I like to know all that I can about its background. At present I would like to learn more about the Chepin Tarantelle Op. 43. In everything Probeen able to read about more seen more seen more within the comparation of this Tarantelle. When was it written, and why is it so comparatively little known and seldom played?

—T. H., Washington.

The staunchest admirers of Chopin must admit that this work is far from his usual style and conveys but little of the Italian atmosphere suggested by the title. It was written at Nohant in 1841, and published in the fall of the same year together with such capital works as the F-sharp minor Polonaise, the third Ballade, and the Fantaisie in F minor. Chopin himself expressed considerable doubt as to its value when he wrote to Fontana: "I am sending you the Tarantelle and will appreciate your copying it. Please call at Troupenas' and examine the collection of Rossini songs he has published. Among them there is a Tarantelle in F. I don't remember whether it is written in 6/8, or 12/8. This has no importance regarding my composition itself, but I prefer that it should be like that of Rossini. If the meter of the enclosed manuscript is not correct, then do not remit it to Troupenas, but make a new copy. It will be annoying for you to copy this bad thing so often, but I hope not to compose anything worse for a long time to come." Here we can disagree with remonstrated to publisher Fromont for sent pitch, and wrong notes! The worst having brought out, without further notice or approval, the Réverie which he tersely termed "no good." It is doubtful that the Chopin Tarantelle will ever reach the wide popularity of the Réverie; but it should gain more recognition from pianists and students alike, for it is brillent for the development of finger agility haps by the hectic conditions prevailing and crisp rhythm.

Fumbler

For two years I have had a piano pupil age fourteen who cannot seem to play any of her studies without fumbling and mis-takes. No matter how long she plays her pieces they are never satisfactory. I have done everything possible to have her play well but she continually makes mistakes, well but she continually makes mistakes, forgets sharps and faits unless marked before notes. Have outsided her mother practices even times, but see no change. I are discouraged and worried about her. I don't feel she practices enough and certainly is no credit to me. Can you suggest anything?—(Mrs.) E. M. M., Oregon.

If I were you I wouldn't worry a bit about this "fumbler" student of yours: you have done your duty and cannot be held responsible for a condition which you have so earnestly attempted to imyou have so earnestly attempted to min
This decurrence to be the connecting to the tone. Connecting to the tone of the been put to me both versal as a remember freside evenings in Normandor Tecollection, and I to the tone. Connecting tones of course advisable to the connecting tones of the connecting tones. prove. The couprit is your forcing in writing The Paris Conservatoire is run when my Mother played Let Harpe Edit. 2—therpoone speed should be about seems to max totally are you that this on a basis entirely different from what enne, Le Jet d'eau, and other compositions by the different from what enne, Le Jet d'eau, and other composition from encoupling the property of the second for the composition of the centration. I can issue you can stand you have been seen to unique, and from everywhere case is not unique, and from everywhere prevails here in Musick or expense of the composition of we hear teachers complain about young- Bachelor or Master of Music do not exist, which we hear teachers complain about young- Bachelor or Master of Music do not exist, composer-teacher. She played some Gott- one measure!" Discreet fiexbillity should we hear teachers complain about youngsters who want to play pieces (often too and the Doctorate is granted only for schalk too, and how we enjoyed it! May be the rule. sters who want to play pieces toreir to difficult) before studying them slowly and Law, or Medicine, in other institutions. I admit candidly that I still do, that I 3—No. difficult) before studying them sown and a carefully. Result: they stumble at every Neither is there a system of credit-hours, studing canonaly that I still do, that I shows the study of carefully. Result: they studied as every means of is based on the "Contest" principle. To be right back to takes us be played in an unbroken successful. measure or more, par to account of the fell content of the fell co cidentals, time, phrasums, or make a de-admitted, you will have to go through a days; Le Bananier, to Cuba and the hand to the top note of the right hand to the top note of the right hand to the top note of the right hand. any kind; in one word, they make a try first audition, or elimination; if you pass tropics; The Last Hope, into realms of The widely accepted idea that both as the program Unless their mental make-up it successfully you will be qualified for gentle record.

The Teacher's Round Table



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

indefinitely and they will resemble the blind fiddler who scraped for pennies at the same street corner for fifty years, twelve hours a day without progress, with the same single tune, scratchy tone, aballows it to occur practices it and makes it steadily more imbedded and more difficult to correct as the months roll by. Mothers can do little. The only hope is that when your student grows a few years older, she will settle down and conquer an impatience and agitation caused perhurry, everywhere! In the meantime, you might look up a contribution I wrote in THE ETUDE of October 1940 under the title "Take Time to Take Time." This article remains of actuality and the remedies have not changed. They still are self-control, composure, and a general attitude of placidity toward the problems of every day life,

Wants to Study Abroad

Could you please give me information regarding the necessary requirements and qualifications needed to enter the Paris Conservatoire (France). Is it necessary to have a Bachelor of Music degree in order to enter the Conservatoire; and approxi-mately how long would one have to attend the Conservatoire to obtain a Bachelor of Music degree?—M. F. S., Pennsylvania.

"MUSIC STUDY EXALTS LIFE"

Conducted by

Maurice Dumesnil

Eminent French-American

vary each year according to the number of laureates or exclusions at the end of the school year. Several foreign students can be admitted (places d'étranger), but only if they prove superior to native applicants (past records include the names of Fritz Kreisler, Gulomar Novaes, and Beveridge Webster), Awards consist of second accessit, first accessit, second prize, and first prize, the latter being the highest of all; but one student may take first prize at his first contest, while another may stay the time limit of five years and never reach it. As to the requirements needed to enter the Conservatoire, a B.M. degree would be of no help. All that is needed is an advanced performing ability coupled with a solid musical background. so that when the crucial test comes you can be "better than the other fellow." One recommendation: prepare yourself thoroughly in sight reading, and above all in solfeggio; for if your beats are uncertain, or your silences cut short, your it rightfully belongs: in the waste basket chances will be slim, except that of being eliminated from the very first!

Three Cheers for the Light Classics!

I play the classics up to the so-called twelfth grade. I also play such pieces as Queen of the Fairies by Smith, and similar pieces. I play this piece because my friends, who do not care for the classics, like It. Some musicians smile sarcastically when I play it. When they teach some of when I play it. When they teach some or the modern music, no one cares to hear it. Do you think there is any harm in keeping up these old pleces?
—(Mrs.) E. P. P., Tennessee.

they combine a maximum of brilliance spite its already phenomenal proportions. with a minimum of difficulty, and they

1—In addition to the una corda, the This question is welcome, for it has a treasured childhood recollection, and I to the tone. Connecting tones by fingst plorable "mess" out a natural anake-up it successfully you will be qualified for gentle reveile. Old skell flope, into realms of The widely accepted idea that believe modifies itself and they learn the value the final. The number of students is limbaps, and nature to Bushimed? Yes, pershould be played together when contests. modifies itself and they learn the value of patience and application, it will go on itself to twelve in each class, and vacancies attitudes and sarcasms notwithstanding. the present case.

three cheers for old-fashionism when this means sincere appreciation of music written without pose or pretence, for that "pleasure of the ear" vaunted by no less than Debussy himself. Recently as 1 Pianisi Conductor, Lecturer perused through the "Album of Favorite and Teacher pressed anew by the genuine beauty of Autumn, the poetic atmosphere of The Fauns, the rare elegance of Pierrette and The Flatterer. You may rest assured that music of this type will always be welcome to a vast majority of listeners among whom I am proud to count myself. sometimes think that one whole recital devoted to the light classics (including Moszkowski, Godard, Raff, and others who besides their larger works didn't consider it unworthy of themselves to write much charming "drawing room" musica would prove a successful venture. It would certainly be a happy departure from "long hair" programs in which nonsensical lucubrations torture our auditors system, bore us to death, and set up new marks in vapidity and ineptitude. The public will always love music that is inspired, that "has something to say." The light classics answer that call, and they should find a place of their own in musical libraries. They have one in mine. On the other hand, if the incoherent discord of simili-composers happens to make its way to the music stand of my piano, it promptly continues on to where I think

The "Clair de Lune"

I would appreciate your giving me a few points in the correct rendition of Debusy's Clair de lune. 1. I have been advised to use only the una corda in the first eight to the correct overy tope by the exmeasures; to connect every tone by the ex-change of fingers as needed. 2. At what M. M. speed would you advise the theme M. M. speed would you advise the ineur
to be played 3. Would you advise to sustain the una corda throughout the piec?
4. Do you wave the chords that are marked
with a broken wave line, in an unbroken
succession? Especially the last one?
"Sister) M. L. Iowa-

I like the directness and conciseness of your questions, and I feel sure they will Any harm? I should say not! In my be of great interest to countless interopinion you can only gain by doing so, preters of this number, the popularity of for these pieces are written planistically, which seems to increase constantly de-

please your listeners, a point too fre- so-called "loud pedal" ought to be used quently overlooked these days. To me the discreetly, not for sustaining purposes but name of Sidney Smith brings back many to bring more quality and soft resonance

to perform. Unless their mental make-up to be made to students is laure ference. Old fashioned? Yes, permodifies itself and they learn the value the final. The number of students is limited for students is limited for students in the final of stu

THE ETUDE

HEN we play the piano, our desire should be to produce every sound of which the instrument is canable, from the loudest to the softest. Poking down the keys gives us just one kind of tone, and that the least desirable. A slowly depressed key will make no sound; but the speedier the key is depressed the brighter will be the sound. We should strive to make our tone as musical as possible.

A beautiful tone is produced through speed, and weight of attack, with normal muscular balance. If a key is poked, the tone is hard; but if a key is caressed the tone will take on a musical quality. In this way we get away from the percussive quality which may sometimes be valuable; but as a whole, is not desirable. The sharper the tone, the more pointed the finger. and the softer the tone, the flatter the finger.

To drop arm weight, or dead weight on the piano, will produce a thick, dull, organ like tone. To strike a key with tensed muscles will produce a hard ugly white tone. It will sound like a school boy who punches the



EARL BLAIR

piano because he hates to play it, and would like to break it. This same key struck with speed, and flexible, balanced muscle action will produce a light, bright tone. The bigger the tone desired, the more arm weight and speed will be required.

A tone pulled toward you has a great deal more beauty than a pushed tone. If you poke someone with a stiff, pointed finger it is offensive; but if you use a caressing motion, with the cushion of your finger, and pull the stroke toward you, it produces a friendly feeling. This same law is applicable to the tone that may be drawn from the piano. We hear so many people play the piano as though it were a machine. A machine may be dexterous, and clever, but it cannot make music, and the piano although a percussive instrument, is capable of producing musical sounds. People fail to realize the number of ways that a key may be played to obtain a thrilling result.

Fingers should be trained, wrists should be trained, and the entire arm should be trained.

Controlling Arm Weight

With muscular flexibility, and suspension of weight, there are many ways to produce a variety of tone qualities. One should strive for tonal control from the ultimate in legato to the sharpest staccato. Legato playing requires the transference of arm weight from one tone to another with proper balance of weight. If the student thinks about how the upper arm muscle is going to work on his forearm muscle, he will very likely not get anywhere. Instead he must learn three things, (1) To carry the arm and control the weight, (2) To drop the arm with a full weight. (3) To suspend the arm weight. These controls are the natural functions

Securing a Good Piano Tone by Earl Blair

FROM NOTES SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

As a child in Chicago, Earl Blair played for MacDowell, who encouraged him to continue piano playing as a career. He had no early instruction, but at the age of fourteen he began the study of piano under as a coreer. He had no early instruction, but at the age of fourteen he began the study of pinon under Alles Spence, and theory with Adolf Weidig. He was varing for the Actha Life Insurance Compeny of the Alles Spence, and the study of the Alles Life Insurance Compeny offered him a tow as solists and accompanist with the Mabel Crawford Concert Cv. This covered the large cities of the West, and upon his return from this successful our Blair was offered on opportunity to teach a class of piano pupils at the American Conservatory, After accepting the class it was found that teach a class of plane pupils at time American Conservators, Alter accepting the class it was cook this interests turned entirely to playing the plane, and he has been at this school in the capacity of teacher for over forty years, Later he had the privilege of studying with Harold Bauer in Paris, and athending the classes of Godowsky, Likvinne, and Zoisler.

—Etinozi's Nots.

of muscular action Rigness of tone can be carried to the limit of the pianists power by forcing the arm weight, providing that proper flexibility is used. As the tone lightens, this force becomes less, and must be carried to the last degree of delicate tonal effect, by relieving the point of attack, to the point that the arm is suspended in mid air with no appreciable or great weight on the finger tip, and playing with finger stroke only. An excellent exercise for developing this tonal palette is to study the playing of scales with all gradations of color from the loudest to the most delicate tone, and visa versa.

To acquire a correct arm line one is obliged to watch the central tendon of the hand, to be sure that it points toward the elbow. This again is a natural function of the arm, identical with reaching to pick up an object from a horizontal surface.

The Thumb

The teacher generally finds the thumb to be the trouble maker because it has been made, by nature, to go around the object that it wishes to grasp, and to come out at the side of the hand, and play up and down, under its own power, without an armstroke. It should be developed to the point where it will balance the speed, and flexibility of the other fingers. Why not make every piano stroke a natural stroke? One of the great pitfalls in piano playing is "thumping the thumb with a forearm turn." Pupils have a tendency not to use the individual thumb muscles at all. They hold the thumb stiff, and this habit must be eliminated before a balanced scale can be produced.

The quickest and best results can be obtained by a series of very simple thumb exercises. Clench the four fingers, and press them down on four keys. Be sure that the arm is relaxed even though the fingers are tensed. Move the thumb forward and backward, and up and down in a circular movement, using a very light, flexible stroke, or loose stroke, curving the first joint of the thumb, then use only up and down strokes as you would normally play in a scale. The same exercise may be practiced with the hand open, and well arched, and the four fingers pressing the keys down to the depth of the dip as in the first mentioned exercise. Then do it with the finger tips just touching the surface of the key. One must be careful that the wrists are at a uniform height, and that no arm turn, or arm weight is used. Only the thumb muscles should be used.

Then the passing of the thumb should be learned. Depress the key with each individual finger, and pass the thumb under each 2 3 4 5 Then similarly under 2 and 3, held down simultaneously, then 2, 3, and 4, and

finally, 2, 3, 4, and 5 held down together. These exercises must be practiced with a light floating arm, a flexible wrist, and a light finger stroke.

Bringing Out the Melodic Line

As greater volume is desired, more arm weight must be added. The bass tone and the melodic line must always be supported, and in this way we convey the story that we are trying to tell the audience. Fannie Bloomfield Zeisler said, "Chopin, played without the bass tones would sound beautiful." The bass can also sound beautiful without the treble; but, when you combine the two, and balance them properly, a beautiful result can be acquired. If a pianist overlooks tonal balance, he misses one of the biggest phases in piano

When playing chords, and bass notes, if the player desires to stress the tops and bottoms of the chords, the weight must be turned toward those notes, which causes the elbow to turn toward the body. If the inside notes of the chords are desired, the weight must go on to these tones, and the elbow will naturally turn away from the body. It is all a matter of forearm turn. The intensity of the point of attack is just as important as the driving rod of an engine. All of the joints leading to that driving rod must be "oiled" to the last degree. What is the job of an engineer? To see that the joints are well oiled. What is a pianist's job? To keep his diaphragm or body, shoulders, elbows, and wrists re-

Handling the Different Schools

In interpreting the Bach and pre-Bach school, we must employ the greatest finger dexterity clarity and lightness, and speed of muscle action. The harpischord is not played the same as the piano. It would break under the strain. The pre-Bach school is on a par with the French school of piano playing when it comes to delicacy. All of the early contrapuntal compositions must be performed with clarity, and lightness of attack; but following the same principle of balanced arm weight, flexible muscles, and intensity of the point of

The German school, should be played with a bigger tonal concept than the French school, The Debussy Clair de lune must be played so lightly that the pianist must, figuratively speaking, remove the bones from his arms and hands. In the ephemeral compositions of the French school, great tension should be dismissed, while the modern percussive school is handled in still another way, Stravinsky, Bartok, and Prokofieff must be played with great intensity of muscle. The ultra moderns cer-

AUGUST, 1947

Music and Study

tainly lcan toward the percussive side.

Of equal importance with tonal expression is rhythmic expression. Unless the player wants a composition to sound machine like, the human element must enter into it. This means that every phrase must be pliable, like rubber, and not sound as if it were cut steel. Every phrase must be stretched, or contracted, as the emotional feeling and tonal coloring requires. There is nothing more deadly than metronomic playing. There is nothing more deadly than unrhythmical playing; but rhythm is a flexible thing, and must be treated judiciously as such.

Each four measure phrase should be made to sound

expressive. The melodic line must work up to a climax and then descend, which means the adding and subtracting of weight, transference of weight, and speed

of attack. In learning to play the piano, natural actions should prevail. Grace is power, and is natural muscle action. The athlete's muscles have been fully developed, and he does not stiffen. He uses his muscles naturally, and the far sighted planist should copy the athlete in this

Creation of an emotional sensation in the listener, should be the aim of the planist, and when he has done this he has accomplished his purpose, and has

made music. This is what we should all strive to Variations on a Given Theme

by Howard A. Wolfe "V ARIETY'S the very space of life," sings the but the exercise as a whole eliminates the usual failures technique. Are seek the seek of the even-rhythmed exercise.

Do five-finger exercises bore you with their endless repetition? Does trilling seem so difficult that you despair of conquering it? Do your arpeggios refuse to flow smoothly and evenly? If all these things are true for you, it may be that you can overcome the difficulty by means of a kind of variety in practice that has helped the writer.

The problem and purpose of all technical study is to adapt the hand to the piano. And since such study is the very root of an effective interpretation of a composition, it should be of the utmost interest to all musicians. But often piano students have little or no interest in real technical work. This lack of interest lies not in a real dislike for exercises but in the monotony of technical studies. For example:

octaves, and then reversing the pattern it comes back to the starting point like this:

distribution in the

Here are found the usual difficulties in the technical fare of piano students. The rhythm is unvaried, and the thumb and fifth finger carry the burden of accented notes. The student after playing this several times loses interest, and allows his hand to fall toward the thumb and the fifth finger as each is played in turn. Combined with the first points mentioned, this habit produces a "bumpy" accent.

The purpose of this exercise should be to make the hand and fingers elastic and flexible rather than to make one finger as "strong" as another. By laying the burden of accented notes only on certain fingers the purpose is defeated. But if all fingers are required to assume the accented notes at various times, then the purpose of the exercise has been fulfilled and the hand is equipped to deal with any combination of notes or rhythms that come its way. There is no harm in playing exercises that are partitioned into even rhythms; but if they are played in this way all the time the hand and mind become stale from lack of real exercise.

Compositions are exciting and varied, and that is why people like to play them. An exercise is very seldom exciting, but it can be made as exciting as a composition. And while it is stimulating and interesting, it is also excellent training, for it keeps both the mind and the hand alert and elastic. The method is very simple. If we take the above mentioned exercise and play it thus:

we accomplish a rhythmic variation that demands attention. The dotted note can be made as short or as long as desired. It will be found, however, that the main accents are still on the first and fifth fingers,

61 月1 月1 月1 月 月 月 月 月 月

Only once in every fourth measure does the thumb or fifth finger bear the accented note. The accent is tossed from one finger to another. The exercise may be played in all speeds, but it must be played with complete relaxation of the hand and arm. As a matter of fact, it cannot be played otherwise; for if it is played with the slightest strain, there is a certain stabbing at the notes, and the wrist becomes stiff. As a result, the player becomes tired and fumbles the

The result to seek from this exercise is not speed, although that will come, but elasticity and quick action. If speed is attempted at first, the exercise will be unbearably difficult. But if only a quick snappy action of the fingers in the passage from one note to another is the goal, it will be found that in playing the evenrhythmed passages a remarkable amount of speed like-

wise has been gained. Many students suffer from "long" fingers and a variety of other hand peculiarities. These disappear amazingly fast under this treatment, because all the fingers must learn to make quick responsive adjustments to the keys.

The third example of this exercise involves a form of triplet. Here again we have the original accent:

The fourth illustration shows a form like that of the second but graduated to a further step of attention. This, like the second form, should be played slowly, but with quick snappy finger action:

ANNOUNCEMENT

THE ETUDE takes pleasure in announcing that it has acquired a short series of articles of unusual interest from

Andres De Segurola

eminent leading basso of the Metropolitan Opera Company for many years and now a distinguished teacher of voice. Mr. De Segurola literally "knew everybody" in opera and his recollections of the great stars are most interesting and significant historically. The series will begin in the September issue.

"MUSIC STUDY EXALTS LIFE"

These four forms are applicable to every special department of technical exercise, scales, arpeggios, trills. partment of technical charger exercises, double thirds sixths; in fact, any technical exercise can be used in these varied forms. As stated before, speed is not the first object of these variations. What is wanted is ease and quickness of finger passages; a relaxed wrist and hand; control at all times. Out of these staggered rhythms are bred speed and smoothness.

It is a great accomplishment to play the forms of technic with perfect control, speed, and tonal variation. But it cannot be done without exercise. If the exercise is interesting and amounts to play, who would not be willing to work at it?

Besides being interesting and stimulating, this exercise is productive of noticeable results in a short time, When people could devote hours a day to practice. they had no cause to look for anything beyond the forms they had always used. But today in this twentieth century, when the tempo of everything is incredibly stepped up, people haven't the time for long, long hours at the piano. So here is the exercise that answers their need. It is not a short cut, in that it leaves out essentials of good technique, but it is a short cut because it produces a competent piano technique in shorter time than was possible with the older forms.

True or False in Harmony Land Pertinent Queries

Prepared by Dr. H. Alexander Matthews

Dr. Horry Alexander Matthews, gifted composer, arganist, teacher, and conductor, was born in Cheltenham, England, in 1879. He was trained by his father and come to America in 1899, settling in Philodelphia, where he has been arganist in some of the foremost churches in the "City of Brotherly Love." He has written over two hundred works. One of his mos widely used piono pieces is The Pines.

EST your knowledge of the rules of harmony Mark yourself one point for each correct answer and see what your average is.

1. Diminished intervals contain one semitone less than perfect and minor intervals. True | False | 2. Tones are expressed in musical notation by signs True | False | called notes and rests.

3. A chromatic scale contains fourteen notes. True | False | 4. All intervals, harmonic or melodic, should be meas-

ured from the bottom note upwards. True | False |

5. A piece of music written in % time would be played slower than the same piece written in 3, time. True | False |

6. The three fundamentals triads, Tonic (I), Dominant (V) and Subdominant (IV) contain all the True | False | notes of the scale 7. A succession of three first or second inversions

True | False | of triads is always effective. 8. There is one diminished triad in the minor scale, namely that one upon the leading tone (VII).

True | False | 9. In the second inversions of triads the best note to double is usually the bass note (5th). True | False |

10. The third of a Dominant Seventh chord is major in the major mode and minor in the minor mode. True | False |

11. The interval of a Dominant Seventh chord, being a discord, always resolves downward one degree. True | Palse | 12. The Subdominant Triad (IV) in root position

progresses best to a Mediant (III). True | False | 13. The combination of notes known as a Dominant Seventh chord is peculiar to one key, major or minor. True | Palse | 14. Disjunct triads are (Continued on Page 468)

AUGUST, 1947 THE ETUDE

ATTISTINI, the Incomparable Master of Bel Canto," by Evangeline Lehman, in THE ETUDE for June, 1946, has revived happy memories of my own in regard to the "incomparable" Battistini,

As the first of the many professional singers to be sent by the Y.M.C.A. to entertain the A.E.F., in World War I, I arrived in Paris November 2, 1917. In my student days I had got to know well Paris and its possibilities, so I set out at once to discover what was doing in the great city in time of war. Almost my first discovery was the announcement that on December 1, Mattia Battistini was, as guest, to sing the title role in "Henri VIII," by Saint-Saëns at the Paris Opera, This was most welcome news to me. For years I had heard about Battistini's wondrous voice and art, and also about his aversion to travel by water, which was as great as Rossini's dislike of travel by rail, and would certainly prevent me from hearing him on this side of the Atlantic. Midwinter usually found him in Russia, but war had broken his routine and here he was in Paris, inviting me to come and judge his quality for

Of course I was early in a good seat on the evening of December 1. The next day I wrote in my diary the following too brief comments, "The opera ('Henri VIII') is stupid, but it gives the baritone (in the title role) a good chance to show off. Battistini is said to be seventy probably he is in his sixtles [actually he was sixty when I heard himl a tall rather heavy man somewhat. slow on his legs, as if from age, His voice is a baritono di grazia, weak and flat in pitch in the lower part, but lovely in the upper. He emits it freely and with fine phrasing and breath control. He sang in French, rather to the detriment of his production, though his French diction is better than that of most Italians, I wish I

could hear him in an Italian opera." It is evident that I had not vet heard the Battistini of my dreams. I feel safe in generalizing that no real Italian ever masters the correct utterance of the modified French vowels that do not exist in Italian. In my experience I have heard no exception to this generalization, which includes the highly fastidious and competent Battistini -a perfectionist in his art. Naturally, a faulty vowel formation mars the quality of the tone.

My wish to hear Battistini in Italian opera was soon granted; December 22, I heard him in "La Favorita," by Donizetti, in which he had made his operatic debut in Rome in 1878. My diary says: "He sang in Italian and his voice was simply glorious. Of course, it is only a lyric voice, but within its limits of power-and Battistini seldom, if ever, forces it-it is perfection. It occasionally went a little sharp on the top; except for this, perfectly on pitch. They say the man is sixty-nine years old, but his voice shows none of the usual signs of

age. It is fresh, mellow, and absolutely steady; and there is no shortness of breathindeed, the breath would be exceptionally reliable and easy for any age, I never heard such easy singing, except in Caruso at his best, No fuss or strain, ever. The true Bell Canto!"

A Memorable Concert

December 30, I heard Battistini as Rigoletto, "A superb performance, dramatically and vocally. His singing only strengthened my admiration for his voice and bel canto. His acting, too, was much more intense and resourceful than I had given it credit for being." February 7, I took Blair Fairchild, an American composer long resident in Paris, to hear Battistini in "Rigoletto." The singer was "in superb voice"; as Fairchild expressed it, "it might have been different, but could not have been better." Indeed, as I recall the performance, it could not have been better; a completely eloquent interpretation of one of grand opera's most vivid roles

I do not find in my diary any reference to a war charity concert at the Opera that I heard somewhat Battistini and Plançon

Two Incomparable Models of the Bass-Baritone Voice

by Francis Rogers

Noted Voice Specialist of the Juilliard School of Music

later, of which, nevertheless, I have a happy memory, Cesar Thomson, a celebrated Belgian violinist, and Battistini were the headlines on the program, Conventional afternoon concert dress-evening clothes were forbidden, absolutely, during the war-did not enhance the grace of the aging figure of Battistini, but his voice was in its best estate. His first appearance offered a group of old Italian airs and songs, including the familiar. "Caro mio Ben." He stood back of the accompanist, instead of in the bend of the piano, and from time to time even in "Caro mio Ben." peeked over the accompanist's shoulder at the printed notes.



MATTIA BATTISTINI

His final number was a highly dramatic due from Donizetti's forgotten "Maria de Rohan." which he shared with a French soprano, and which brought my direct contact with his lovely art to an end. I have some of his phonographic records, which revive my memories of his voice, but no mechanical device can possibly reproduce the full radiance of that glorious instrument, that exquisite bel canto.

While Battistini was ravishing the ears of lovers of beautiful singing, according to Italian standards in the great cities of Europe, his almost exact contemporary the Frenchman, Pol Plancon, was exemplifying French vocal art at its best in London and Paris and the United

Pol Plancon was born of humble stock in northern France in 1854. He studied singing in the class of Du-

VOICE



POL PLANCON

prez, a famous singer for whom Donizetti had written the leading tenor roles in "Lucia" and "La Favorita" and who used to split the ears of the groundlings with his ut de poitrine (high C from the chest). In 1877 Plançon made his debut in Lyons as Saint Bris in "Les Huguenots" (subsequently one of his very best roles). In 1883 he appeared at the Paris Opera as Mephisto. London first heard him in 1891: New York in 1893 From then on he confined his appearances to England and the United States.

A Beautiful Vocal Instrument

Plançon's voice was a true "basso cantante" with an excellent high F and an available low D. Throughout its range it was smooth, mellow, homogeneous, effortless, always adequate always firm. I was so fortunate as to hear that beautiful instrument many times and now, after an interval of some forty years, it is a pleasure to me a lifelong lover of the art of singing, to recall its lovely tones.

In the early part of his career, Plançon told me, he had been hampered by an imperfect breath control. which would leave him at the conclusion of a performance physically exhausted. Fortunately, he came under the influence of a retired Italian tenor, Sbriglia, who taught him the correct principles of breathing for singers (probably, what we call today "diaphragmaticcostal"). His breath support became like a solid column of air on which the voice rested as buoyantly as a cork on the surface of a body of water. Every tone, whether loud or soft, high or low seemed to be derived from an unlimited reservoir, (Continued on Page 474)

Use Musical Terms Accurately

by Herschell C. Gregory

Hebrews, the different meanings of various musical terms in many nations, and the free transiations of the terms in many languages over a period of many years it is not surprising to find that many misapprehensions have originated concerning the proper meaning of the general terms commonly in use in music terminology. In 1474 Joannes Tinctoris wrote the first compendium of musical terms. Many books have been published in various languages since that date and it is only natural that these terms should have often been translated into different meanings; and as foreign artists and teachers travel from one country to another, new conceptions and meanings have been evolved. The misuse of these terms is not confined to students, as many teachers even in our colleges and universities often give a mistaken interpretation to their classes and ensembles. It is the purpose of this article to list some of the most common words in music terminology in the hope that both students and teachers will acquaint themselves with the correct meanings of terms in everyday use.

Bar and Measure

The word bar which is sometimes used as a synonym for measure, and sometimes called the bar line is a vertical line across the staff before the initial measure. The bars divide the staff into spaces which represent equal measures of time, and first came into use about

The measure is the division of the time in a composition into units of equal duration by means of bar lines. It is the group or grouping of beats made by the regular recurrence of accents, the position of which are marked on the staff by bars just before them. The function of the measure is similar to the foot in versification, and may also be described as the notes or rests included between the adjacent bars.

Time and Tempo

The word time may be described as the separation of music into divisions, marked by an accented beat and the regular return to that beat. It is almost always used to denote the divisions of the measures, these divisions being classified as duple, triple, and quadruple. If a person is engaged in beating or marking the tempo he is said to be keeping time, but the grouping of sounds into stronger and weaker pulses or beats produces what we know as time. In one respect it cannot he said to represent a musical term as it refers to that which elapses while music is being played. A symphony may be forty minutes in length, playing time. Another explanation of the term is the grouping of the successive rhythmic heats or pulses into equal measures, the length of these beats being represented by a note taken as a time unit, an equal number being marked off to each measure by the principal accent, the position of which is determined by the bar. The term, time, is often misused when we refer to a composition being in 4-4 time when in reality what is meant is the meter or measure.

Tempo is the Italian word for time but refers to the speed of the rhythm, or the rapidity with which the natural accents follow each other, It signifies the pace or rate of speed at which a passage, or composition moves and may be represented at the beginning of a composition or movement by words such as largo, andante, allegro, presto, and others, or by a metronome indication in which the speed is computed by basing

HEN one considers the evolution of music the minute equal to 60 MM; as: 120-quarter note from the days of the ancient Greeks and compositions the term may also signify a characteristic manner or style as: tempo di menuetto, or tempo di valse. The above Italian words are often modified by other words in conjunction as: Allegro assai or Presto, ma non troppo. In the course of a composition we may find terms relating to pace as Tempo rubato or L'istesso.

Rhythm and Meter

Rhythm is pulsating flow, or measured motion in music. It denotes the regular pulsing of the beats in the sense in which Berlioz describes it as, "the very life blood of music." It is the regularity or flow of movement which is expressed by strong (accented) and weak (unaccented) beats, each measure consisting of a uniform number of beats or time units of which the first has the strongest beat. Rhythm may also be described as the regular grouping of long and short, or accented and unaccented sounds. The beauty of a wheat field is not in the equal distribution of the straws in the ground, but in the waving of the heads in the summer breeze. Likewise the beauty in music is found in the pulse or steady persisting succession of heats or time units within which accents periodically occur. Rhythm is also a term applied to measured and balanced movement, and in a wider application in music it denotes the arrangement of the measures into figures. phrases, and sentences as marked off by the various cadance

Meter is the regular succession of accented and unaccented beats in music which correspond to certain accents in Greek poetry based on the foot. It is that part of the rhythmical structure which divides a composition into measures by means of regularly recurring accents, each measure containing a uniform number of beats or time units of which the first has the strongest accent. In music, meter always depends upon emphasis or stress and is sometimes spoken of as the measure-

Expression and Interpretation

Expression in music is the manner in which the performer reveals the intentions and feelings of a composer or himself in a composition by use of such means as details of harmony and rhythm, variations in tempo and dynamics, and the selection of timbres. Words and signs are written in the music to aid the performer in giving a proper expression, but of course there is much true expression which cannot be expressed by written words and signs, but by only the good taste and culture of an artist, Richard Wagner once wrote that, "A singer who is not able to recite his part according to the intention of the poet cannot possibly sing it according to the intention of the composer."

Interpretation represents the delivery or criticism of the thought or mood in a work. It is the act of expressing, and music in its outward form is a composition of varied sounds or tones to be expressed in such style as to imply the elevation of the emotions.

Tonality and Intonation

Tonality refers to the key in music, or the affinity of a group or series of tones for a central tone or tonic. It is the character of a composition through the relationship of all its tones and keys to the central key or tonic of the whole. It is an element of key feeling which enables an A Cappella choir to sing in the proper key throughout a composition. Tonality is the basis of

modern music where musical ideas combine charde which belong to two or more unassimilable tonalities

Internation is the sounding of musical tones with absolute correctness in pitch and quality. Correct intonation means in tune, and false intonation means out of tune. If used in reference to the pitch of a tone it is said to be true or pure if the tone is correct in pitch. An instrument such as the piano or organ on which the pitch cannot be altered by the performer is known as an instrument of fixed intonation. A violin or clarinet on which the pitch may be altered by the performer is said to be an Instrument of free intonation

Tone Color, Tone Quality, Timbre

Tone color refers to the tint or shade of color, or any modification with the brilliance of a tone, A covered tone produced by a singer is said to be dark in color. while an open tone is described as being white or lisht Arthur Bliss composed a Color Symphony some years ago and it is possible of course to associate a musical mood with the mood suggested by a certain color; but. as every student of musical aesthetics knows, color has also been associated with the timbre of certain instruments. If we accept one theory, we cannot easliv disregard the other.

Tone quality is that element or characteristic which distinguishes the sound of one volce, or the sound of one instrument from another, this element being dependent upon the overtones. The different tone qualities in instruments are due to their construction, material, and manner of playing, while the difference in voices is due to the size of the vocal cords, size of the mouth, nostrils, and other resonance cavities.

Timbre is a rather difficult word to define but it literally means that quality of tone which really touches the heart and most vividly emotionalizes the musical sense. In singing, it is the enveloping overtones which come to a rounded point and are felt in the masque of the face. It is the forward ringing hum which gives carrying power to the voice and is a necessary attribute of all successful singers. The timbre is distinct from loudness or intensity and depends chiefly on the number and character of the overtones.

Intensity and Volume, Intensity refers to the loudness, or force and energy of a tone, while volume means the quantity, fullness, or roundness of the tone.

Articulation, Enunciation, Pronunciation, Diction Articulation is the distinct and clear utterance of

words by the vocal organs, Literally it is the art of jointing of sounds, and may refer to the production of correct tone by the proper adjustment of the lips or fingers to an instrument, as the staccato tones on the flute and trumpet.

Enunciation is the act in announcing or expressing definitely a statement especially in regard to fuliness and distinction. It refers to the distinctness of speech and literally means to proclaim in an audible manner.

Pronunciation is the combined art of articulation, and enunciation. It is the act or manner of uttering words or syllables with the correct stress of syllables. One writer has said: "We articulate consonants. We enunciate vowels. We pronounce words.

Diction includes articulation, enunciation, and pronunclation, and also includes phrasing, manner of speaking or expression, and the choice of words.

There are many words which are mispronounced and misused among musicians. The word catgut is well known. No musical strings are made of catgut, although often called by this term. Aside from the wire strings the remainder are made of the intestines of sheep or goats. The word Concerto is pronounced Kon-tschair-to and not Kon-sairt-to. Etude is pronounced ay-tude and not e-tude (French ay-teed). Fantasia is pronounced fanta-sla with the accent on the first syllable. Violoncello should never be pronounced or spelled violincello. Requiem is ré-qui-em and not wreck-quiem. M.M. stands for Maelzel's metronome and not metronome mark. A person who plays the piano is a pi-an-ist, with the accent on the second syllable.

Portamento means one thing to the singer and violinist, but has a different meaning to the pianist. In singing it refers to the passing from one note to the other of the interval in which the volce perceptibly glides and anticipates the second note. In piano music the term is applied to a pressing accent with some

degree of separation between the notes. In a sonata for violin and (Continued on Page 470)

HE PIANO is really a more important instrument for the organist than the organ itself. We have heard, so many times, that the plane is the basis for every instrument and actually is the primary instrument for the study of music itself. Organists become so thrilled with their instruments that sometimes they hardly appreciate any other. I love the organ and no one enjoys playing it more than I, but still I am in awe of the piano and wish that I could play it better, because I would be a much better organist, technically, musically, and otherwise,

It always interests me to see how well some of the really great performers on other instruments play the piano, Carlos Salzedo, for example, who is a master of the harp, is a very competent planist. When he plays he seems to caress the piano; everything is done so elegantly. I enjoy hearing him play the piano either as a soloist or in ensemble. Saint-Saens was a great composer, organist, conductor, and planist. Alfred Hollins, the great English organist and composer who was blind toured Europe and America as a pianist and organist. The late Lynnwood Farnam, who was one of our greatest organists, played the piano beautifully. He played everything from Bach to the latest song hit of the day (sometimes he wrote out twenty-five different charuses of some popular tune and memorized them all). Many are aware of Lotte Lehman's esteem for Bruno Walter as a pianist, also for Sir Thomas Beecham. Fritz Reiner is familiar with all instruments, and is an excellent performer on the piano, Never shall I forget his playing continuo in Mozart's "Marriage of Figaro." I could go on and on.

The Pigno for Finger Practice

Organists need to consider a number of things in connection with the piano. There is no doubt that they need to practice the piano to keep fingers in condition Generally the organ does nothing for the player in this regard, and anyway, it is foolish to use an organ for this sort of thing. Some organists never think of practicing scales and arpeggios with the metronome; perhaps there are many who don't have to do so. It is fairly certain, however, that for the most part it would do many organists a tremendous amount of good if they would do such a thing and do it regularly. Organists need to practice the piano to keep in condition musically. Many times the organs to be played are not too inspiring. It would do organists good to steep themselves in Brahms, Chopin, and Rachmaninoff,

The most important reason for this is, perhaps, that the organist needs to practice just plain notes. The player could do a much better job at the organ if he were thoroughly familiar with the notes. Time and again he may take things to the organ which have not been sufficiently prepared, and most of the good effect that he should be deriving is lost because he does not know the notes. One cannot interpret music if one is busy with notes. Notes are important and must be learned; however, music that sounds "notey" is very tiresome. It must have life

Good organ playing comes from attention to detail, and the best way to master detail is to practice carefully on the piano. It is certain that no fugue should be taken to the organ until the fingering is well worked out; and the most convenient place to do this is not at the organ, but at the piano. The technical details. for the greater part, can be done at the piano. The pedal parts alone should be practiced for some time; then the hands separately; next the left hand and pedal; right hand and pedal; and finally both hands and pedal may be slowly played together. We all wish that we could read well enough to put them together at once, but unfortunately, the most of us are not that

A friend in New York, one of the excellent organists of this country, has a unique method for learning new music of which he masters a great amount. He takes every new piece to a frlend, a great planist for his suggestions on the fingering. In this way my friend learns the music with the correct, convenient fingering. He gets all of the tricks of the pianist and applies them to the organ. I have never heard anything like the finished product. This man is a specialist in Tournemire. Sometimes I find it awfully hard to wrap myself around some of the passages which Tournemire writes. In recent years my friend has learned much of his Bach over again after having his pianist friend give him sane ideas on fingering. We pay so little at-

AUGUST, 1947

The Importance of the Piano For the Organist

by Dr. Alexander McCurdy

Editor of the Organ Department



ALEXANDER McCURDY

tention. I fear to these apparent details. I find that piano practice is a great help for brush-

ing up on technic. When I feel that I have ruined something in a recital, I can't wait to get home to fix it up, and at the piano. Brushing up a passage here or a scale there is of immense value. The preparation that should be done at the plano on accompaniments, solos, and all sorts of music to be played on the organ is of great value. If, for example, we have a certain accompaniment that is written for the piano, but which must be transcribed for the organ, what a help it is if we can really play the accompaniment first on the piano.

Preliminary Work at the Piano

In the preparation of such works as the Toccata from the Fifth Symphony by Widor, I am convinced that most of the preliminary work should be done at the piano. The passage work will never become clear on the organ without detailed work ahead of time. How true this is for the Toccata. Thou Art the Rock by Mulet, the Toccata in B Minor by Gigout et al. We must have a lot of endurance to play these things at any good speed; in fact, we need considerable reserve. We hear these pieces played many times when they are so uneven. Most of the uneven playing on the organ in contrapuntal and in other passages is due to insufficient practice on the piano. It is important to

are all tied up, it doesn't seem to me that the pistons will work right. Nowadays with all of the excellent methods for playing the piano that are available, we would do well to apply some of them to the organ.

When I first began to study organ with Lynnwood Farnam, he insisted that I also study the piano, and with an expert. For this I shall never cease to be thankful. I could ill afford to study piano along with expensive organ lessons. What was more, he sent me to one of the most expensive teachers in New York spent money like water and practically went broke. but I am most thankful for it, and have been richly rewarded. I appreciate Mr. Farnam being so hard boiled about it. I actually practiced piano twice as much as the organ. In addition to the regular plane lessons, all of my notes for the organ were learned on the piano, Mr. Farnam insisted that I always work for a good tone (don't many organists just pound the piano). It is certain that my appreciation of the piano is today one of my big helps musically. After all, the piano repertoire is perhaps only second to the organ

The student's aim these days, seems to be to get to the organ as soon as he can play a hymn or two. How foolish this is. It is my conviction that one shouldn't even study the organ seriously unless he has at least studied and can play well the Two and Three Part Inventions by Bach, The more plane one can get the better organist he will be. Some students are always complaining about the fact that they can get only an hour or so a day for organ practice. Frankly, I would think that an hour a day is ample, if the manual work is prepared before coming to the organ. I hear students using up precious electricity, wearing out organs playing wrong notes, and not keeping their hands together, let alone their feet. They think, for the most part, that if they don't have a four manual organ with twenty-five general pistons they can't learn to play. They would get much farther on an old pedal piano. When one has first learned to play the notes on the manuals, and then takes time to work in the pedals it is nothing short of wonderful, how much music can be learned in a short time at the console.

Big repertoires are an advantage; it is a grand thing to have plenty of music always on call, I wish that I did have the repertoire that some of my friends have and he able to play the music as they do Most of us can't do it. I am sure that if we would play fewer numbers, play well what we do play, with clean notes and passage work, we should be much better off. With all of the mechanics that we have these days and all of the possible effects, it is imperative that we not have to think of technical difficulties and the notes themselves. We want to hear music not notes. Take for example, some of the things that you have played for years and clean them up. Analyze them anew and fix up the messy places. Make every effort to keep at them regularly. Learn some new things using this method Don't think that you are so good that you don't need to practice scales or arpeggios. You will find, if you haven't been doing it recently, that your fingers will be relaxed, when playing the organ, After all, if we be all thumbs, If there are (Continued on Page 468)

A Course in Orchestral Instruments For Music Educators

by Arthur H. Christmann

of instruction for prospective teachers in the less common orchestral instruments has aiways been a question with administrators of school music. teaching such courses. The general music teacher undertaking his first position is expected to know how to teach every instrument necessary to the wellbalanced orchestra and band. The instrumental specialist teacher concentrating on orchestra and hand is expected not only to know how to teach all instruments, but to do so skillfully and thoroughly, How seldom this is actually the case, the teacher-trainer knows only too well. The general (sometimes called "vocal") instrumental teacher sets about her instrumental work with fear in her heart and a lack of confidence which immediately betrays her spotty instrumental background even to the most obtuse of students. The instrumental specialist is usually one who plays several instruments quite acceptably and has genuine instrumental talent. He usually sets about his work with a confidence, sometimes almost a bravado, which is reassuring to the student and to himself, but in many cases his background on the more uncommon instruments is fully as spotty as is that of the general or vocal music teacher. His insufficiency however, is much jess easily detected, and therefore, it is probably all the more dangerous for his talent enables him to put on a big show, and to teach incorrect practices and habite with as much confidence as he would if he had studied that particular instrument with the greatest of living masters

Problem of Detailed Instruction

The responsibility of the training institution toward both of these is clear. The general music teacher should be given a sound basic course which will enable him or her to teach instruments correctly and with confidence. How true it is that the typical first position of the young, just-graduated music teacher is apt to be in a small system where one person teaches all the music there is in town, both vocal and instrumental. The instrumental knowledge given to the general music teacher cannot be as extensive as that given to the specialist, but it should be correct. He or she need not be a competent performer on any orchestral or band instrument, but such a person should be equipped with definite, correct knowledge of how to present and teach the various instruments, what bad habits to guard against, how to recognize good and poor posture. suitable books to use, what are the chief difficulties, probable rates of accomplishment, and so forth. The instrumental specialist should be given the same type of course, covering the instruments upon which he is not a competent performer. The great difference will be in the way the specialist takes to the material. which in most cases will be "like a duck to water." In a given amount of time the specialist will have assimilated the knowledge given him more thoroughly than the nonspecialist, and in addition he will probably be able to give a rather good account of himself in actual performance on that particular instrument.

Most teacher training institutions of today are providing a fairly good course in the basic type instruments of each of the orchestral families. These are most frequently the violin, clarinet, and trumpet. This is as it should be, but the difficulty arises when it comes to adequate instruction on the less common

HE PROBLEM of providing an adequate course and more difficult instruments, especially oboe, bassoon, and horn, but also on the flute, trombone, saxophone, tuba, tympani and the various other branches of percussion

All instruments have some factors in common; this is certainly a blessing for the harassed instructor, who is required to teach them all. Nevertheless, there are certain practices and factors which are peculiar to each instrument, and it is these with which our prospective teachers should be made acquainted, to whatever extent possible

detailed instruction is to be given, it must be imparted by instructors who are themselves specialists on the various instruments. Where are such instructors to be secured? How are they to be adequately paid, and how can the programming of classes in so many different instruments be taken care of? Moreover, who is to supervise the work of so many different teachers, to coordinate their efforts, and see to it that they present their knowledge skillfully and in such a form as to be of most henefit to the prospective teachers?

At the Institute of Musical Art of the Juilliard School of Music, the specifications for a new course in Orchestral Instruments were worked out by the writer. This course, by taking advantage of some of the special facilities which the Institute afforded, attempted to answer some of the foregoing questions, and provide a source of knowledge for the prospective instrumental teacher which would be at once extremely practical as well as authoritative.

At the time of the inception of this course the training in instrumental music consisted of a two year course in string instruments, a one year course in clarinet, and one year in trumpet. One of these, either the clarinet or trumpet, was taken during the second year simultaneously with the second year of the course in strings, and the remaining instrument during the third year. This left the final year available for the new course in Orchestral Instruments, thus rounding out a more thorough course of study in the various instruments. To complete the picture the course of study in instrumental music also included courses in methods of teaching band and orchestra.

A Workable Solution

The course in Orchestral Instruments was organized as a symposium, each student coming in contact, for successive periods of four weeks, with a specialist teacher for each of the instruments of the course. The class itself was divided into seven small groups of from two to four students each, and, as there were seven instruments taught and twenty-eight teaching weeks in the year (two weeks for examinations), this made a rotating schedule which was very workable.

All of the subgroups into which this course was divided met at the same hour, in a set of small practice rooms in close proximity to each other. The various groups were under the general supervision of one

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

nerson, in this case, the writer, who visited from room to room during the hour, seeing to it that all instruction was proceeding correctly and smoothly, occasionally taking part in the discussion.

All of the foregoing setup has doubtless been easily comprehended by the reader, but at about this point he will certainly find himself puzzled by one consider. ation about which nothing, as yet, has been said. "How is it possible," he will ask himself, "even though the instructor be a specialist and an expert performer on his instrument, for a student to take away anything of permanent value with only four class meetings on each instrument?" The answer to this question reveals the very heart or germ of the basic principle which underlies this course

The first premise which was taken in planning the course was this-that if a teacher is armed with sufficient authoritative knowledge of how to teach an instrument, and of what to teach, of what bad habits to root out and of what good habits to encourage, of the correct playing position, correct method of holding the mouthpiece, drumstick or bow, that teacher can Here, then, is the problem more specifically. If this do a very creditable job indeed even though he is not a competent performer on that instrument. So much poor teaching is being done today because school instructors are teaching instruments they do not themselves play and possess no authoritative knowledge about them. They are teaching by guess, the way they think it should be done, or the way they have seen somebody (who has probably also learned incorrectiv) do it. In many cases instruction has been given which is definitely incorrect—against all the authentic tradition of a particular instrument. The writer has found this to be true in the cases of the instruments upon which he considers himself an expert instructor, and there is no reason to suppose that the case is different with any of the other instruments.

A Pedagogical Precept

The second premise was that if one instrument of each orchestra type was thoroughly studied, the other instruments of the various choirs could be learned far more quickly by relating them to the known instrument, emphasizing common factors, identities, parallelisms, similarities, opposites, and so on. This practice tallies with the oid idea that a man must be deep before he can be broad, that at least one of the branches of his knowledge must have deep, solid roots, so that all the other branches will have something sturdy to cling to. It also adheres to the time-honored pedagogical precept, "Teach the new in terms of the old." The element of common factors between instruments of the same family applies especially to the strings and brass, but while the woodwinds represent several subgroups, there are still sufficient features common to the entire family to make it possible to present the flute, oboe, and bassoon in terms of the knowledge of the clarinet which the students had previously obtained. The horn, trombone, and tuba were related to the student's previously obtained knowledge of the trumpet, the baritone presented as what it really is, one of the tubas.

The experiment is presented here in the hope that it may suggest similar courses to meet the needs of other instrumental teacher-training curriculums. A similar course could be devised for young conductors and for young orchestrators and composers by merely using a somewhat different emphasis in presenting the material. Such a course, giving young conductors and composers real authoritative knowledge about the orchestral instruments, and a little practical contact with them would be a real boon to institutions trying to provide these serious students with the most practical background possible.

One possible objection to this course is the probable expense. This is a serious objection, especially for institutions with limited budgets. The writer can offer no good solution, except to (Continued on Page 473) HE ROYAL Artillery Band, England's world-famous organization, functions both as a military hand and a symphony orchestra, and has the proud distinction of being the senior military band of the British Empire.

It has been said that the British readily adopt innovations from abroad, and there would appear to be considerable truth in the statement, since the first enlisted hand for the British Army was made in Germany.

Major-General W. Phillips, the founder of the band was serving in Germany (1759) with the rank of Captain in charge of one of the artillery units at the time the British were aiding in driving the French invaders out of the country.

During the peace negotiations (1762), Captain Phillips had the opportunity of hearing some of the fine hands of the German Army, which at the time were considered the finest in Europe, And so, this Ar-Hillery hand was actually recruited in Germany (1762) consisting of eight musicians who were called upon to double as string instrumentalists so as to perform both as an orchestra and military band, For the first fifty years of its existence, the personnel of this band consisted exclusively of German musicians.

But the first mention of music in the British Artillery was when a fifer and drummer were employed in the battle of St. Quentin (1557).

When Charles II came to the throne (1685), bands were authorized for the Foot Guards consisting of Hauthois (Oboes), the French model of instrumentation, but the Artillery preferred to remain with trumpets and kettledrums.

We are told that these kettledrums that were mounted on a special carriage, were quite a conspicuous feature with their gorgeous silk and gold embossed bannerols, and are to this day preserved in the Rotunda Museum, Woolwich

It was not until 1810 that a Britisher by the name of George McKenzie, a member of the band, was given the appointment of bandmaster. George McKenzie was born at Fort Brooklyn, Long Island, New York, in 1780 and was the son of a noncommissioned officer in the Royal Artillery, who served in the war of the American Revolution, and was

wounded at the battle of Guilford. Young McKenzie was taken into the Artillery band when only twelve years of age, and we are told he became very efficient on the violin and clarinet, and was also a keen student of harmony and composition. The orchestra made remarkable strides under his direction, and chamber music recitals became a regular feature.



A SERPENT PERFORMER In the Royal Military Band of 1837 AUGUST. 1947

A Famous Military Band

by Alfred E. Zealley

For many years military bands have been looked upon as a medium for developing and maintaining morale for members of the Armed Forces

During such time, too little emphasis was given to the cultural and musical possibilities of these bands. In only a few instances were the bands properly organized and given the opportunity to function as musical organizations. It is interesting and encouraging to note the progress being mode in regard to the status our present military bonds and of their contribution to the

The following orticle by Mr. Zeolley presents a vivid picture as to the reasons for the superior military bands and orchestros to be found in England during the past century.

Mr. McKenzie conducted several local harmonic societies and glee clubs in Woolwich, and the thought occurred to him that a vocal association might be formed in connection with the band as a number of the men possessed good voices, and so a glee club was brought into existence. Their first performance so delighted the officers that it was determined to form a full choir



Royal Artillery Band (1845-1880) in office, Smyth thoroughly established himself with his officers, and they expressed their appreciation to him by an official communication as follows:

JAMES SMYTH, BANDMASTER

D.A.G. Office, Woolwich 11th August, 1855

Dear Smyth,

It will no doubt be gratifying to you to know
that the talent you brought with you on succeeding to the appointment of Master of the
Royal Artillery Band has so developed itself in the improvement of the band that the officers of the corps are much pleased, and many of them have expressed themselves in terms highly commendatory to your merits.
(Signed) H. Palliser.

Adjutant-General, R.A.

In full dress uniform and an order was instantly given for the enlistment of a number of boys to sing the treble parts, George McKenzie retired in 1845 having completed fifty years' service in the famous band of which he

THE ROYAL ARTILLERY BAND

was its director for thirty-five years. In 1854, James Smyth, a former infantry bandmaster, was appointed to direct the band but the appointment was not at all satisfactory to the officers or to the musicians. For nearly half a century the Royal Artillery had boasted of bandmasters born and educated in the regiment. They felt their social prestige had been lowered somewhat by the appointment of an infantry bandmaster. However, during the first year

Smyth was so encouraged that he persuaded the officers to increase the strength of the band to eighty performers, thus making it the largest in the British service-a distinction it has maintained to the present It was found, after augmentation, that the govern-

ment allowance for the upkeep of the band was quite inadequate for its requirements, so Smyth, induced the officers to establish a band fund; this was brought about by all officers of the corps subscribing two days pay annually. A committee of senior officers, consisting of a president, a secretary, a treasurer, and three other officers was formed to administer the fund. Both the fund and the committee have been in existence Smyth also obtained extra pay and allowances for

soloists and for those musicians who by strict application to duty, made themselves useful members of the band. All this endeared him to his men; his efforts for the good of the band never relaxed.

It was Smyth who urged (Continued on Page 472)

Edited by William D. Revelli "MUSIC STUDY EXALTS LIFE"

BAND and ORCHESTRA

The Tyranny of the Bar Line

by Arthur S. Garbett

notation: but rather to point out some deficien- Strauss: cies or common inaccuracies which interfere at times with proper accent and phrasing; especially in the use of har lines and the strong first beat after them which custom ordains.

Difficulties arise mostly when metrical accent and melodic accent are not in accord. The difference between the two may be illustrated in the case of Schumann's Träumerei:



The phrase is in four-beat measure and four measures in length. This is quite normal, and normally the accentuation of such measures is strong-weak-mediumweak. But the mejody applied to these beats does not conform, as is indicated by the siurs which define the phrasing. Yet the tendency to accentuate the first and third heats persists so that often it interferes with proper phrasing. In the phrasing, an extra beat in the first measure is borrowed from the fourth, thus causing a shift of emphasis. Meter and melody might coincide more closely if suitable changes were made in the time-signatures and notation:



Träumerei is by no means unique, and many such instances could be quoted from the classics if space nermitted

Occasionally, errors creep into even the best edited editions, Liszt's Liebestraume has a time signature of six-four, but the notation of the eighth-notes suggests a twelve-eight measure. If the usual accent on the first, third, and fifth beats is intended, the notation might better be as at (a) in the following. Otherwise the time signature and notation should be as at (b):



Whatever Liszt may have intended, phonograph records show that even famous concert artists prefer the tweive-eight form as at (b).

Another flagrant error, universally accepted, is writing waltzes in three-four time. Waitz themes require six beats, or two measures of three-four time, either one of which may be strong, the other weak. The Merry Widow Waltz accents the first measure and the second is weak. But sometimes the first measure is weak and cept when syncopation occurs as in modern dances.

HERE IS no desire here to reform our system of the second strong, as in the following theme by Johann



In six-eight time that theme would start on the fourth beat and would properly indicate the true ac-

The Strauss Blue Danube theme requires four measures of three-four time. It starts on a weak beat followed by a weak measure before reaching the strongly accented note in the third measure. Use of six-eight time would indicate the true accentuation of this ciearly:



The fact is that while actual playing demands proper emphasis on melodic accent, our system of notation is based on metrical accent, which has to do with beats, and conforms in general with nature's own demands, especially in marching and dancing.

Metrical form is subject to two universal laws: a law of contrasting opposites; and a law of symmetrical

The law of contrasting opposites works in contrasting pairs; day-night; North-South; right-left; or in music, strong-weak accents. Two beats compound to four in a measure; measures come in pairs: two make a motive; two motives a phrase; two phrases-antecendant and consequent-a section; two sections a "period." corresponding to a four-lined verse with cadences serving as rhyme.

Nature also tolerates three's: three-leafed clover. poison-ivy, the three-toe'd sioth, or three beats in a measure. But the preferred symmetry is the same: two measures, two motives, two phrases, and so on. Occasionally, however, motives or phrases also come in three's, an antecedent and two consequents, as in America. We require in this, two measures for "My country 'tis of thee," then two more each for "Sweet,

iand of liberty, Of thee I sing:" a six-measure phrase, The law of design demands symmetry of note-patterns as weil as beats, providing unity, variety, a proportion. In Rubinstein's Melody in F, in duple time, one long beat and two short ones, "tum-tata" is a figure from which the whole is developed: sixteen measures of four phrases, each phrase a balanced unit. We thus have metrical figures, metrical motives, metrical phrases. Tones agreeably placed on such patterns as in the Melody in F unite metrical and melodic accent, but meiody may also have its own figures, motives, and phrases. When these conflict as in Traumerei, bar lines may get in the way.

All marches and dances for use conform to the foursquare pattern. When phrases are expanded to eight measures as in the waltz or minuet, it is usually a matter of notation rather than any change in the symmetry. There is rarely any conflict between metrical and melodic accent in marches or dances for use, ex-

This uniformity of meter and melody, however, is se anything, too satisfactory. It offers a minimum of surprise or suspense; of crisis, climax, and anti-climay So composers resort to other rhythms for melodies imposed upon metrical patterns, especially the rhythms of speech, which differ materially from those of bodily motion. Melody is of vocal origin and often independent of metrical rhythm. In classic times, declamation in religious chants and in drama was rated above iegrhythms as used in ballads often sung while marchine or dancing.

Speech has its own rhythms, related to verbal accent, word-meanings and breathing habits. This is evident even in dramatic arias having metrical form. In the following phrase from an aria in Handel's oratorio "Samson," verbai accent and word-meaning obviously govern the shaping of the melody:

In this, metrical and melodic accent are not in exact accord. The accented syllables of "triumph" and "disdain" come in the middle of the bar instead of the first beat. And only word-meaning combined with verhal accent could suggest that remarkably appropriate drop of a major seventh for the word "disdain." In song. when metrical accent overrides word-accent the result is often bad: "Oh rest in the Lord" is poor, and melodic accent should fall on "rest" and "Lord."

Word-concepts often govern melody even when no words are employed and the music is instrumental. Schumann, a literary author as well as composer, has many melodies having the quality of declamation or speech-music, notably in the question and answers which are all but spoken in his Warum?

Beethoven was no word-poet, yet speech-ideas seem to give many of his meiodies their rhetorical eloquence, notably in the Funeral March of his "Eroica" Symphony No. 3. The meiodic flow of his main theme is constantly interrupted by crashing chords like cries of despair; and the final utterance of the theme in interrupted rhythm punctuated by rests is the outcry of grief so profound that breath itself fails:

Bar lines and time signatures are not sacred: they can be changed whenever meiodic accent or emphasis demands. In the Incantation Music of his "Infancy of Christ," Berlioz aiternates three-four and four-four time. Liszt has an even more complex phrase in his oratorio, "Christus." It is ten measures long, and the time signatures two-four and three-four appear irregularly five times. Tchalkovsky inserts one threebeat measure in the opening phrase of his Andante Cantabile, which is otherwise in two-four time.

Generally speaking, no bar lines are used in recitative; and no bar lines are used in cadenzas. In cadenzas, phrasing is indicated by the notation, and is ad lib.

Historically, mensural notation came before time signatures; and time signatures long before bar lines. Grove's "Dictionary" says that bar lines for choral music on separate staves came in with printing early in the sixteenth century; but mainly as a guide to the eye; for the music was polyphonic in style, the parts flowing independently, each with its own accented notes so that melodic or verbal accents prevailed, and there were no accepted "beats." Notes were placed under each other according to their time duration as they now are between bars within the measure. After bar lines came, choirmasters doubtless found it convenient to "beat time," so that metrical music invaded even the contrapuntal fleid. Bar lines for instrumental music as for virginals or spinets came earlier. Often, however, they were irregularly placed, as much of this music was also in contrapuntai style.

Unaccompanied piainsong as used in the Catholic liturgy makes nowadays an (Continued on Page 475) Suggestions on Bowing

Can you suggest some exercises that will add me in learning to draw the bow in a straight little and the straight little and t without changing the direction of the bow stroke... What is the technical name for this stroke?—J. H. H., Maryland.

Before we can think of exercises to cure that sliding bow we must find out the cause of it. There are two probable explanations; (1) You may have the habit of drawing your upper arm back a little as you approach the point of the bow; or (2) it may be that you do not lower your wrist enough as you go into the upper third. The first is the more likely reason, though your trouble may result from a combination of the two. Let us examine what should take place as the bow is drawn from frog to point.

At the beginning of the stroke, the elbow should be at approximately the same ievel as the hand, so that a line drawn from the elbow through the wrist to the knuckles would be parallel to the floor. The first half of the stroke, from frog to middle, is made by the upper arm moving in the shoulder joint, the forearm, wrist, and hand keeping the same relative positions they had at the beginning of the stroke and the angle between the forearm and upper arm remaining the same.

When the middle of the bow is reached, however, something quite different begins to happen. The upper arm ceases its downward and backward motion, and the else must happen, too, if the bow is to wrist must very gradually begin to drop, so that the angle between the forearm wrist is not gently lowered, the bow will has no limits. certainly slide towards the fingerboard.

after you have passed the middle of the basic principles involved, bow, and also, probably, that your wrist is above the level of the bowstick when that a slow bow should be drawn near you can make the stroke easily and if, on the other hand, a vibrant and infault that has been bothering you.

broad shoulders and short arms, don't by reversing the process. try to use the last two or three inches at the tip of the bow.

AUGUST, 1947

The Violinist's Forum

Conducted by

Harold Berkley

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only innials or pseudonym given, will be published.

ing in the elbow joint. And something to think about it he must realize that the formance is not difficult for a player bow is his most potent means of musical whose arm is relaxed and steady. As the travel in a straight line. As the forearm expression, and he must learn how to bow moves, fairly slowly, towards the begins its independent movement, the shade and color his tone by drawing the frog, the forearm and hand are rapidly bow at various points on the string be- rotated backwards and forwards in the tween the fingerboard and the bridge. elbow joint. There is little or no indeand the bow is slowly narrowed. If the Here he enters a field of exploration that pendent movement in the wrist joint. The

The only exercise which will enable you to discuss the technique of tone-coloring a sait-shaker. It is, in fact, the Rotary to get rid of this sliding bow is the prac- in detail, though I hope to have a good Motion of the forearm, of which there tice of slow, full-length strokes in front deal to say about it on this page in the was a detailed description in the Novemof a mirror. Sustain each bow for five or near future. In the meantime, you could ber 1945 issue of The ETUDE. The techsix seconds and watch carefully what consult the eleventh chapter of my book, nique of this bowing is fairly easy to acyour arm is doing as you draw the bow. "The Modern Technique of Violin Bow-I think you will notice that at first your ing," if the subject interests you. For the the firm, or martelé, staccato—but some upper arm continues to move backwards present let us confine ourselves to the

Speaking in general terms, one can say you arrive at the point. Concentrate on the bridge and a fast one near the fingerkeeping the upper arm still-though not board, the dynamics in each case being rigid, certainly-as you pass into the up- controlled by the pressure of the bow on per half, and on slowly lowering your the string. If the passage being played wrist until it is at the same level as the calls for a soft, flute-like quality of tone frog when you reach the end of the and the bow changes are frequent, then stroke. Practice in front of a mirror until the bow should be near the fingerboard; steadily, then, still using the mirror, tense quality is needed, then the bow gradually increase the speed of the bow must be near the bridge. A beautiful and until you are taking only one second to effective crescendo can be made on a each stroke. A week of concentrated prac- single bow-stroke by starting near the tice along these lines should eliminate the fingerboard and gradually approaching the bridge as the bow is drawn. An One more point: If you happen to have equality effective diminuendo is produced

These are only a very few of the tone- in a systematic way. shadings that can be obtained by varying Your second question can be answered the point of contact between the bow and your hand. I am inclined to think that exercises I have given here; study the both Yes and No. At first, every violinist the string, but I think you should begin when you try to make an extension you must learn to draw an even, steady bow- to work along these lines as soon as you have your thumb sticking up on the G stroke, keeping the hairs about haifway have acquired the habit of drawing a string side of the neck and the first finger

and Conductor

ute you give to this sort of practice wili be a pleasure to you.

Prominent Teacher

I am not quite sure what effect you refer to in your third question. It might be the ricochet bowing, in which the bow (the upper third) is thrown lightly on the string and allowed to rebound for the required number of notes. This bowing can be taken Up bow or Down, though it is more usually played on the Down bow. A very relaxed hand is necessary for the ricochet, but after the feeling for it has been acquired, controlling the speed with which the bow springs is not a difficult matter.

However, it may be that you have in mind the flying staccato, which is taken in the middle third of the bow and aistroke is continued by the forearm movmotion is aimost identical with that used There is not sufficient space this month by many people when shaking salt from quire-it is easier for most people than practice may be necessary before it can he played with characteristic tightness and delicacy.

Extension of the Fourth Finger

. Can you tell me if it is possible for me to learn to extend my fourth finger easily? . . . My hand is not small, but it is an effort for me to stretch from first finger an effort for me to stretch from first finger B on the A string to fourth finger F, and F-sharp Is impossible for me. My hand is made and F-sharp Is impossible for me. My hand is have a good, fest trill. . . I am twenty-two, so perhaps I am too old to train my hand to stretch more. Please tell me what you think, and if there is anything I can do about it.—G. K., Iows.

Of course you are not too oid! I have known violinists of twice your age who can play a tenth from the first to the learned to play tenths easily and well, third position, Remember, though, that You can do the same if you go about it

You must first analyze the position of between the bridge and the fingerboard. perfectly steady, straight bow. Every min-knuckle pressing against the neck. If this

is so, then you are making life hard for yourself. For all extensions, the thumb should be lying back along the underside of the neck-that is, opposite the fingerboard-and the knuckle should be away from the neck and fingerboard. This moves the hand slightly forward and should add a half-step to the extension.

Then you should realize that the fourth finger must not bear the entire responsibility for any wide stretch: the first finger must do its share. For example, in the tenth, from first finger B on the A string to D on the E string, the hand itself should be opposite the second position. the first finger stretching back while the fourth stretches forward. Training the first finger to make this backward stretch does not take very long. Exercises similar to the following should be practiced.

B 1.

When you can play these exercises easily at the given pitch, transpose them a halfstep down, and later a whoie-step. Mcanwhile, do not worry about stretching the fourth finger; concentrate, rather, on training the first, for doing so will also train your hand to take the correct shape for an extension

However, as soon as you can play the exercises fairly easily a tone lower than I have given them, you should begin to work on the fourth finger. Use the foiiowing exercises, and at first practice them very slowly.

To get the most benefit from these exer-

cises and those which follow, it is essential that you lift the fourth finger each time as high as you can-and try always to lift it just a little higher. The more flexibility you can develop in the knuckle, or first joint, of the finger, the easier it will be for you to extend it. These exercises, too, should be transposed downwards.

Now you have to consider using the double stretch of the first and fourth fingers, Exs. E and F give the problem in its simplest form

When they can be played easily, the first finger should move back a whole-step

instead of a half-step. Other exercises which will be of help to you are:

6 -----

Ali should be transposed down until you

you cannot do this if your hand-position is not right. Don't confine yourself entirely to the

principle behind each of them and invent others that embody the same principle. The ability to invent exercises for any

(Continued on Page 470)

I Want to be a Concert Pianist

Q. I am a freshman in high school, and my class in Citizenship is studying the different types of vocation. I have studied the piano for six years, and I have de-cided that I want to be a concert planist. We are supposed to find out how imwant to do, what special preparation must be made for it, how remunerative it is, and so forth. Will you tell me about some of these things?—N. T.

A. I suggest that you read "Your Career in Music" by Harriett Johnson. If this book is not in your library, the librarian will probably be willing to get it for you since it is a new book that many others will want to read.

In general the work of any good artist is important to the world in that what he does contributes to the spiritual satisfaction of other people, while at the same time the artist himself is expressing something that means a great deal to him. A concert pianist must be a fine all-round musician, and he must have the feeling and the technical facility to perform practically any work that has been written for his instrument. This means that he must study for years and years under fine teachers, and he must be willing to give up practically everything else for the sake of his art. As to remuneration, this varies so much that I cannot even give you a general esti-

Secondary Dominants and Six-four Chords

Q. I. What is a secondary dominant chord? The term occurs in "First Studies in Harmonic Analysis" by Angela Diller.

2. What are the three or four uses of the six-four chord?—M. B.

A. I have asked my friend Professor Robert Melcher to answer this question, and he has sent me the following reply for you:

1. A secondary dominant is a dominant chord out of the key of the composition, which does not, however, cause a modulation. Such chords are sometimes called "apparent dominants," or "X chords." A clear example of such a chord is found at random. In 1909 Debussy, along with in the following excerpt taken from No. 75 of Miss Diller's book. The chord marked "X," is the secondary dominant, since it is the dominant not of the key of D, but of the chord of IV, and yet does not cause a modulation to the key of G. S.I.M. as an acknowledgment of the



2. The most common uses of the sixfour chord are (1) the cadential 1 %, (2) the passing % and (3) the embellishing % as shown in the following examples:



Complete discussions of all of these chords will be found in almost any standard harmony text,

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



represent the letters Y and N. I have

know, and can find no explanation. I

suspect that he simply chose those pitches

five other French composers, Dukas,

Hahn, d'Indy, Ravel, and Widor, wrote

short sketches under the general title

Hommage à Haydn. These were intended

for a musical supplement to the Revue

centenary of Haydn's death. Each piece

was formed by using notes taken as the

equivalent of the letters of Haydn's

name, being thus a sort of musical acros-

tic. None of the compositions, however,

was of any particular value, and De-

bussy's ranks among the least conse-

While in the Army?

O I am a soldier in the army, stationed as Samus ambitions to a Samus ambitions to write must of a symphosic ambition to write must of a symphosic ambition to the symphosic ambition of the symphosic a

Hommage à Haydn 110mmage a Haydn
Q. Debussy has written a piece Hommage à Haydn upon a theme Haydn represented by the notes BADDG. I wonder if you know of some connection between Y to D and N to G. I have been told that H is the German for B. I hope that you can help me on this problem—J. F. in Service. Since you are stationed at ings given in full for all scales. Santa Fe, you might take a run over to But what I have explained above is not Albuquerque, where there is a good music really an exceptional fingering. It is a

looked in all the books on Debussy that I About Folk Dance Collections

Q. I was delighted to read in the March Q. I was delighted to read in the March issue of Time Frees that you recommend using folk music to interest the little girl named Ann. I am connected with a girl named Ann. I am connected with a much interested in folking the com-pain to give a program of folk some and discuss very soon. We are having some plan to give a program of some of the discussion of the control of the con-trol of the con-tr whether you know of any books that include accompaniments. I wish you would also tell me something about a magazine called "The Musician" about which I have heard.—R. A. S.

Professor Emeritus

Obertin College

Music Editor, Webster's New

International Dictionary

A. I am sorry to say that I do not have quential of any music ever to come from education materials, so I cannot give you the names of specific books of folk Can a Soldier Learn to Compose and accompaniment, and sometimes the edited by Rowley and Haywood. words also. I recall that The A. S. Grade 2: "One Hundred Exercises, Op. cialized in folk dance material, and I "The First Teacher, Op. 599." feel certain that you can get what you want from them. Or perhaps you would five Exercises in Passage-playing. Op-ETUDE, asking them to send you several Op. 849." collections of folk songs and folk dances

rather write to the Publishers of The 261;" "Thirty New Studies in Mechanism. Grades 3 & 4: "Twenty-four Little "On Approval." Then you could pay for Etudes for Velocity, Op. 636." A What you need is several years of what you keep and return the rest. intensive study of harmony, counter- I used to take the magazine called (Continued on Page 475)

THE ETUDE

"The Musician" but I have not seen a for some years, and I have a feeling that it is no longer published Scale Fingerings

way this scale may be fingered. Or is there any text book about exceptional scale fingerings, especially one giving reasons for the changes? I know that some changes are needed in scale passages, but such fingering does not seem to go by any rule; looks like it has to be worked out to sui

joods nice it has to be worked out to mit.

2. I am very glad to know shoul Corny.

Qp. 337. in the answer you gave, by

Gp. 337. in the answer you gave, by

E. E. M." in the same Issue of the map
zine. Could you please give a graded list

created in the earlier grades greatly in
terested in the earlier grades graded the

what to give first. I assigned Op. 399 to

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A. I. There is one other rather widely point, form, composition, and orchestra- used fingering for the left hand in the tion. But how to get such training while G major scale, which is the one advocated in the army presents quite a problem. If by several well known plano teachers you never have had any harmony at all, They finger all scales on the principle I suggest that you send to the Publishers that the thumb is always passed under on of THE ETUDE for a copy of "Harmony the white key which follows one or more for Ear, Eye, and Keyboard," by Heacox, black keys, whenever the latter occur in and that you follow this by studying the scale. This results in no different "project Lessons in Orchestration" by fingering for the right hand in the scale the same author, This much you might of G, but does give the following for the be able to do by yourself if a piano is left hand: ascending, 3-2-1-3-2-1-4-3 available. Of course you ought to be descending, 3-4-1-2-3-1-2-3. In The School studying piano, too, but it seems a little of Scales by Theodor Wiehmayer this sysfutile to suggest this while you are still tem is carefully explained, and the finger-

department in the State University, and perfectly definite system for fingering where you would probably be able to get scales. You are quite right when you say better advice than I can give you at this that exceptional fingerings have to be distance. But whatever you do in the im- worked out to suit each passage. If rules A. It is true that H is the German mediate present, don't give up the idea could be given for such passages, they name for our pitch B, but I know of no of putting your music down on paper would no longer be exceptional The chief reasons for employing unusual fingerings are either that the passage begins or ends on an irregular member of the scale, or else that accents occur at such places that it is necessary to use the stronger fingers on certain notes where they would not regularly fall. The only book I could find concerning unusual scale fingerings and the reasons for employing them is "The Master School of Modern Piano Playing and Virtuosity," Part I, Book 2, by Alberto Jonas, This book goes into great detail about such matters, and I believe would contain the information you desire.

2. Czerny was such a prolific composer that it would be difficult to give a comaccess just now to a library of music plete list of his studies. But perhaps the following may be of help to you:

Grade 1: I know no actual volume by dances. However, I am glad to tell you Czerny as simple as Grade I, though there that many such collections have been may be such. The best that I can recompublished, and I am sure you will be able mend is a volume compiled of some of to find one that includes the ones you the easiest exercises from his various want. Such books contain both melody works called "The New Czerny," Book l,

Barnes Company of New York have spe- 139," "Twenty Easy Preludes, Op. 501:

Grade 3: "One Hundred and Twenty-

Grade 4: "The School of Velocity, Op.

AUGUST, 1947

Building Finger Efficiency in Piano Study

S IT not true that indefinite, insecure, and characterless piano playing is often attributable to false motions, incorrect hand and wrist positions, and a disregard for the geometrical principle that "a straight line is the shortest distance between two points?"

The beginning piano student should be taught that the arched hand, with fingers well rounded, is essential to good piano playing. Although the child's muscles are often flabby and somewhat unmanageable, constant vigilance on the part of the teacher and the student cannot but ultimately produce satisfying results.

Many beginners have difficulty keeping the first joints of the fingers from bending backward. This condition is nothing to be alarmed about and can be rectified in a comparatively short time if the student will take a few minutes a day in strengthening exercises away from the piano. It goes without saying that vanity in the shape of long finger nails must be curbed. The student must consent to having finger nails cut short, else he may as well not attempt to pursue the serious study of the piano, Music study does demand certain sacrifices!

The fifth finger is the one which doubtless presents the greatest problem. The finger tends to "lie down" on the key and possesses little vitality or strength in proportion to the rest of the fingers. It should be well curved; and let neither the student nor the teacher be discouraged if the condition does not improve immediately. If the pupil will run over an octave or two of the scale of C major daily, using the fifth finger on every note, hands separately, with the finger properly curved, the finger will gradually be strengthened,

The proper place for the thumb to strike seems to be nebulous in the minds of many piano students. Since the thumb varies in nature from the rest of the digits, it must be treated differently. It should be crooked at all times (except when playing a chord demanding a long reach) and played on its side, not at the tip. In playing scales or arpeggios it should be kept low so that it will not produce a too heavy touch in proportion to that of the other fingers. Many beginners tend to let the thumb hang off the keyboard. The thumb cannot be of any use in this position where it will cause only stumbling, and result in a delay in the flow of the music, All fingers, thumb included, should, if possible, be resting on the notes which are about to be played. The easier exercises for beginners generally make use of various "hand positions" with which a comparison might be made to the guide keys

Place for Fingers to Strike

It is important that the teacher stress almost from the first lesson just which part of the keys should be depressed. In general it may be said that in Hanon, scales, and exercises in which no more than one voice is sounding in each hand, the fingers should be placed on the white keys no farther forward than at the tips of the black keys. If a student's fingers have difficulty in this respect, the teacher's exhortation to keep the fingers well curved often obtains the desired result. The teacher may wish to say that there is an imaginary fence just in front of the black keys beyond which the fingers should not pass.

As for the black keys, they should be played on the very tips, again with well rounded fingers. Instruction regarding the proper place for the fingers to strike can cause the student to realize the importance of curved fingers. As the student's hand gradually assumes the correct shape the teacher should compliment the student on the appearance of the hand and ask him to

To develop a firm touch the fingers should be raised



IRVING D. BARTLEY

by Irving D. Bartley

high in most of the earlier practice. Although one does not always play in this fashion, raising fingers high serves to assure independence of fingers which can be secured in no other way Even when this independence is acquired it will often be necessary for the student to be reminded that a swift downward stroke from a distance must be used.

The constant practice of one-voice technique such as scales, arpeggios (preferably hands separately so that the position of the fingers can be observed the better), and Hanon cannot fail to yield far reaching results. If the student is told that the practice of scales and exercises is comparable to building a house with a solid foundation, he may approach such technical practice in a different light

A preliminary exercise to the learning of scales and one which makes it imperative to get the thumb under the hand is illustrated below at (a). The fingerings found at (b), (c), and (d) illustrate the possibilities for preparation of the thumb. All of these scale passages should be taken for five or six octaves, in contrary motion, ascending in the right hand and descending in the left hand.



As more fingers are used before the occurrence of the thumb (as at b, c, and d) the teacher should stress the constant importance of shooting the thumb under the hand, farther and farther under until the thumb is over its proper note.

In playing both scales and arpeggios, but perhaps

even more so in the latter, the right hand points toward the lower register and the left hand towards the upper register of the piano. In playing arpeggios the angle formed between the hand and the keyboard becomes greater and greater

until the time for the thumb to strike. Practicing arneggies (tonic arneggies for heginners) hands separately four octaves can do much to shape the hand. In the practice of arpeggios possibly more than in scales, one sees the added necessity of keeping the fingers on just the correct part of the key. The thumb should be crooked and always under the hand except when it is actually hitting the note. Because of the necessity for a smooth passage of the thumb it should be almost self-evident that the wrist should be held rather high and that the hand should form an arch. A thumb that sticks out means an unrelaxed hand. If the student is told to relax the palm of the hand, the thumb tends to take the correct shape. Elbows should be kept away from the body with no sudden motions in any direction. The comparing of the elbow to the tone arm on a victrola which gradually moves in, may clarify the function of the elbow. A few demonstrations of incorrect, awkward motions of the elbow on the part of the teacher may cause the student to

resolve to correct his unnecessary motions. Practicing arpeggios within the octave, as illus trated below, is a preliminary exercise which will greatly facilitate the playing of arpeggios when they are later taken for four octaves or more on



Another item that needs to be considered in playing arpeggios is the lateral motion of the wrist. The wrist should be flexible as the right hand descends and the left hand ascends whenever the thumb proceeds to the third or fourth finger. A few preliminary motions of the wrist from side to side would be of value provided relaxation is always present. The purpose of these motions is to secure smoothness in the playing of the arpeggios, always preparing the way for the finger which goes over the thumb with a minimum of strain and effort.

Unnecessary Motion

The teacher should be on the lookout for fingers that fly up, the worst offender often being the second finger. Whereas, in elementary work, such a motion may seem too trivial to be discussed, if this habit persists, later on it will have to be rectified by dint of great effort and persistence if the highest musical effects are to be achieved. Some students have the habit of raising the finger to strike the note after the finger has been resting on the surface of the same key. This is another false motion which should be discouraged immediately.

Occasionally a student may be found who uses both the fourth and fifth fingers on one note. Although it is difficult to understand why a student should feel inclined to do such a thing, it may be due to either the inability to decide just which fingering is the better or due to his desire to reinforce the tone. Such a habit is not economical of fingers and should be mentioned at the outset.

Inability to produce a singing, legato tone often is the result of arms moving up and down or in and out. often without the student realizing it. Such wiggling contributes nothing; it only (Continued on Page 468)

"MUSIC STUDY EXALTS LIFE"

Developing the Tenor Voice

A Conference with

Frederick Jagel

Distinguished American Tenor A Leading Artist, Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Frederick Jagel needs no introduction to the American public which, for over a decode, has hailed him as ano af the faremost aperatic tenars of our times. Barn in Bracklyn, New Yark, Mr., Jagel has been singing since his eighth year. At ten, he jained his father's chair. Two years later, he became substitute suprano soloist in another church and of fourteen, was oppointed principal soloist—at the munificent salary of twenty dallors a month. sightly year. At 9m, he joined his tother's concr. two years toter, he became superive approach soons and work of the contract of the other and of the other and of the contract of the contra

HILE there is no way of estimating the in-HILE there is no way of estimating the in-dividual problems that may beset the individual tenor voice, there are three very general difficulties that every young tenor will sooner or later encounter. The first of these is the need for sufficient-and efficient-study. We have magnificent vocal material here in America, but some of it, alas, succumbs to the temptation of trying to launch a quick success. And the greater the natural gift, of course, the greater the temptation. Actually, there is no such thing as a quick success, The artistic integrity which is the sole test of real success results from one thing only: deep, concentrated, intensive study. No singer should even attempt advanced work-let alone professional work-without three years of basic vocal study. And those three years are a minimum; they should be reserved for the mastery of tone production, without a thought to rôles or performance values. The young singer can do himself no greater harm than to make a quick jump into 'big' rôles, no matter how flattering the prospect may be. Even when he has put himself through his full scope of studies, he still needs years of practice in rubbing off the rough edges of his work and in preparing himself to take his place beside experienced artists. His years of basic training, then, should be followed by at least three years more, doing small or leading rôles with less important organizations. Further, it is of great importance that he keep constantly in touch with his teacher, for periodic check-ups on the state of his vocal emission.

The Danger of Forcing

"The second problem confronting the young tenor is the danger of trying to force quality. The dream of every man possessing a tenor voice is to blossom forth as an authentic dramatic tenor-which happy status is practically nonexistant today. The true dramatic tenor depends on natural timbre—a combination of quality, color, and resistance-and this should never be forced. If the voice has dramatic possibilities, the teacher should recognize them after two or three years of study, and, if he is a wise teacher, he will then begin to develop them slowly. The study of arias and rôles

wiser to start with the lyric repertory, especially the works of Mozart which stress the all-important need for general musicianship. Only as the voice grows stronger, more developed, more sure, can it be trained for the full impact of the dramatic rôles. The outstanding example of the dramatic tenor was Tamagno. Caruso himself ranked rather as a lyric tenor, even though he gave magnificent performances of purely dramatic rôles like those in "L'Africaine," "La Juive," and "Il Trovatore."

"The third, and most important, problem of the young tenor is a purely technical one. The tenor is really an artificial voice, especially in its superstructure, and its perfection may be said to date from the time that Garcia learned how to extend the so-called 'chest register' above G above the staff. (Let me digress here to make it clear that there is no such thing, actually, as a 'chest voice' or a 'head voice' or any other special 'kind' of voice. There is simply the voice, which must be equalized in all registers of range. We use terms like 'chest' and 'head' simply as guides, to indicate localities of reflection where the singer is most likely to be conscious of sensations of vibrations while producing a given tone.) The tenor's great production problem, then, involves the emission of full, vibrant, sustained tone-quality, from the more natural lower tones (around G) to the less natural higher tones (up to high-C and sometimes above that). Further, it involves not merely the production of these tones, but the equalizing of what seems to be a change from the socalled chest (or lower) register to the so-called head (or higher) register. It is absolutely necessary that the continuity of upward range be achieved without the slightest indication of a 'break' between the lower and upper registers. It is absolutely necessary that this continuity be achieved without forcing. For this reason, the mere acquisition of range (the mere ability to 'hit' a high tone) is meaningless—unless the quality of that tone is absolutely equal to that of the lower tones, and flows naturally from them.

"The first step in developing range, then, is to listen awarely for fine tone quality, and to be consciously alert for the sensations felt when good tone is proto develop them showly. The standy to the standard duced and singing for effect. Don't be content with

merely 'hitting' a high C—indeed, you don't want to 'hit' it! You want to sing it, with musical quality. Build up a feeling of reserve in your singing; never work with the sensation of giving out your last ounce of force on a high note—and never let your hearers erperience the uncomfortable feeling that they are witperience the uncomfortable reeling that they are wit-nessing such a last-giving-out! Neither you nor your nessing such a last grant bearers can be at ease unless you both feel that tone range, quality, and endurance can go on-and onand on. The building of such a reserve begins in natural easy free emission that is never forced

"There are a number of exercises, of course, that contribute to the development of these goals. Every voice, no matter whether it is heavy or light, should be made flexible and agile through the daily practice of scales and exercises. I imagine that no one will obiect to that! As to other exercises, there may be a difference of opinion, and so I offer the following drills simply as my own. They are valuable to me, but the teacher should be consulted as to their applicability

"For the development of head resonance, I have



FREDERICK JAGEL As Riccardo in "The Masked Ball"

found it helpful to sing the vowel OO (U) beginning on middle-C and going up five notes to G. Then I begin on the next upward note and sing again five notes, continuing the exercise until I end on high B.

"Another exercise I find helpful is to sing on a sustained and supported humming tone (not a superficial hum), using a full octave scale this time, from low C up to E, and following this with a five-note exercise until the top note reaches F. Then I repeat both the full-octave scale and the five-note scale on the vowel

A Good Teacher is Essential

"As an aid in helping to bridge the gap between the lower and higher registers of range, I begin again with the vowel OO (U), starting with G (on the second line of the staff) and working up chromatically until the top note is A-flat above the staff. Then I repeat, on the vowel O, as in the word lonely.

"Drills and exercise of this kind are very helpfulbut it should always be borne in mind that the mere explanation of exercises cannot teach a person how to sing. Neither can reading books on voice production. or listening to the recordings of well-produced voices teach a person how to sing. All such aids are good, but merely as aids. They give you a basic idea of what should be done, and how the 'doing' should sound in its finished result. But the ex- (Continued on Page 466)

PERIWIGS AND BUFFLES

GAVOTTE SENTIMENTALE

A very cleverly adapted musical picture of an old court dance, Periwigs and Ruffles must be played with dignity. The middle section should be played somewhat livelier, Grade 4. CHESTER NORDMAN



* From here go back to the sign (%) and play to Fine; then play Trio on next page.

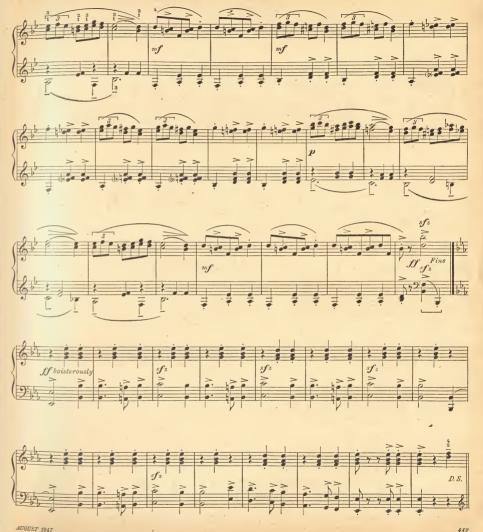
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AT THE FIREMEN'S CARNIVAL

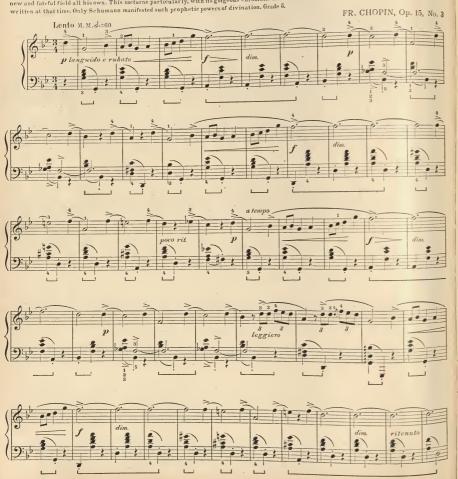
The composer of this little American humoresque has displayed great ingenuity in imitating, through the harmonies, the sounds of the hurdy-gurdies and the rumpus at a street carnival. The composition should make a fine recital program novelty. Grade 3.





NOCTURNE

This notable work of the immortal Polish-French master is one of a group of three very distinctive nocturnes in F Major, F-sharp Minor, and G Minor. All of his published compositions show an amazing prescience. Although he was devoted to Bach and Mozart, his own works slipped into a new and fateful field all his own. This nocturne particularly, with its gorgeous chromatic modulations, was decades ahead of the music that was being written at that time Oaks Sabnesae configurations of the state of the same o







This noble and sonorous contralto solo from Mendelssohn's "Elijah" must bring out the solo melody so that the accompaniment is properly subdued.

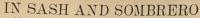
The melody is indicated in the piano score by the notes with stems turned upward. Grade 34.

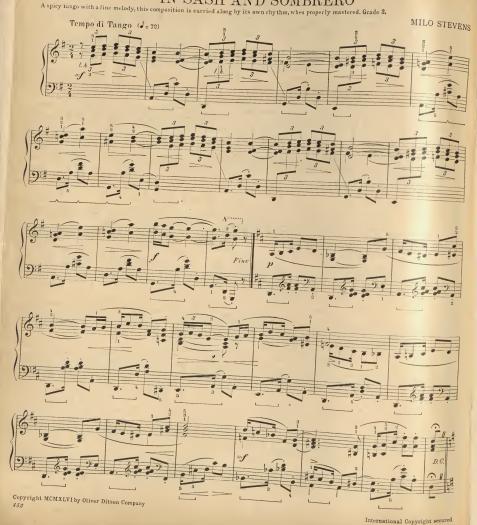


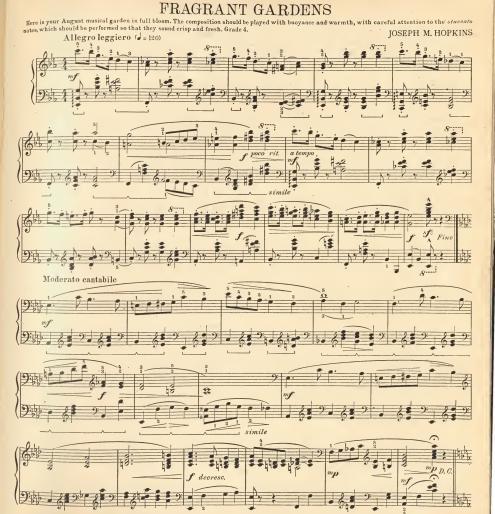


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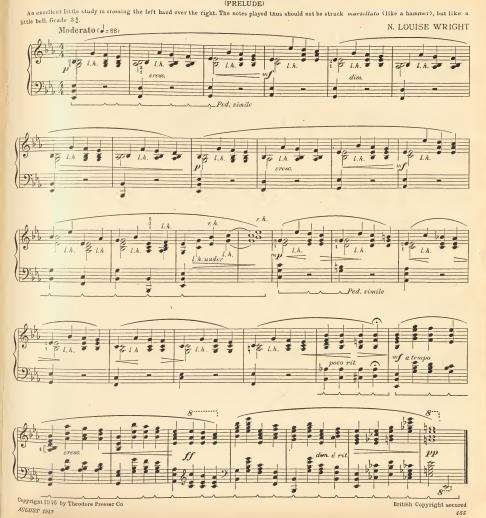


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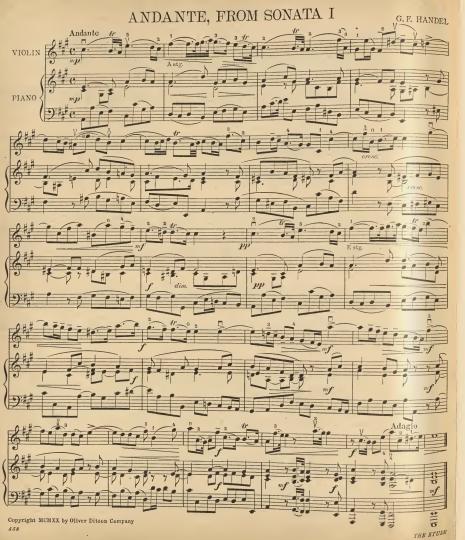
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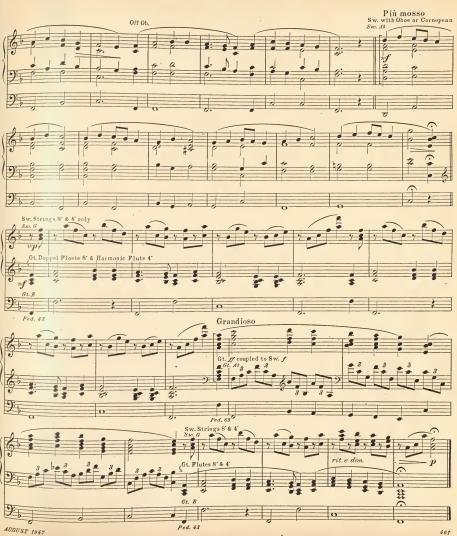
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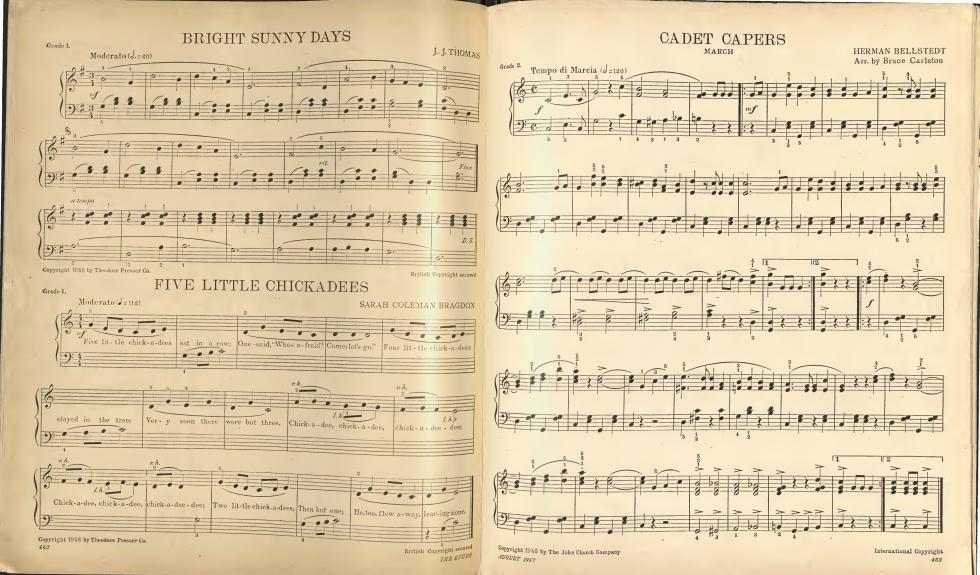


MY JESUS, I LOVE THEE

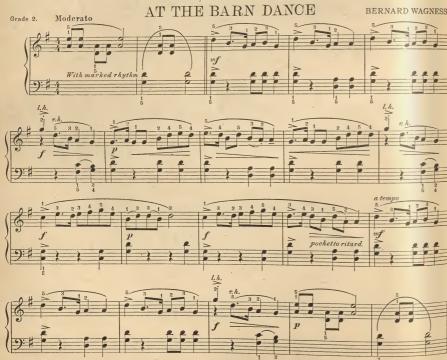


THE KTUDE









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(Continued from Page 429)

gained international circulation.

I have attempted here to touch lightly upon some of the things music can do for you. But enough has been said, I hope, to impress you with the fact that music can be a subtle and powerful force in life. Let us make a summation of some of the qualities that investigators attribute

Music influences the bodily functions, such as pulse, blood pressure, respiration, endocrine glands, metabolism,

1. Specifically, it can stimulate without leaving a "hangover

- 2. On the other hand, depending on the kind, it can relax, calm, and soothe the individual. Certain drugs will also do this but they usually have undesirable after effects. Music has none
- 3. It can sharpen the senses. 4. It can increase or decrease muscular energy. Probably the greatest effect
- of music is on the emotions. 5. Specifically, it can change undesirable to desirable moods, substitute cheer for gloom, bring peace when worried.
- 6. It can change the direction of an action started in the mind, especially valuable for children.
- 7. It can stimulate the imagination. 8. It can help build character.
- 9. It can give the individual balance, 10. It can lift one "out of the world" into a spiritual state and bring one back restored, body, mind, and spirit.

Observations of an Artist

on Tour

(Continued from Page 427)

tions-in encompassing big stretches, this degree is of necessity less than when in playing three adjacent notes. Keeping a loose wrist facilitates such adjustment; indeed, it is our only means of rotating, or of finding our way along and across the keyboard. Try to play so that every finger-stroke (of putting down a key) has the balance of the entire hand befrom middle-C to the G above, don't isande." move just one finger, but rotate your

Municipal Music Life

"I love to explore problems like these habitants! The York orchestra is in every having worked under Stokowski and other diversions

served as musical director of one of Philadelphia's leading radio stations. The concertmaster is a salesman of pipes. The manager is a furniture-salesman. In addition to assuming the duties of management, he also plays the viola. His son plays the French horn (and is an excellent piano tuner!), and his daughter plays the 'cello. With this people's orchestra, I played the Rachmaninoff Concerto No. 2-and got far better support than I did from one of the country's best-known symphonies under a summer conductor! My performance fell coincident with the York Orchestra's fifteenth season, and for the first time in its history, it began paying its players a salary. Arrangements have been made with the Union whereby the paying of salaries can still be reconciled with amateur status: and the groundwork is laid for a most creditable achievement in community art. In fifteen years of zealous idealism and hard work, the citizens of York have built themselves a really municipal musical life. I'd like to see that same thing happening in other towns. Perhaps I shall, for I have the deepest faith in the American people."

Summer Symphony Programs on the Air (Continued from Page 430)

were enjoying themselves hugely. The broadcast of June 1, featuring the British composer Anthony Collins as conductor, was an enjoyable concert, with E. Robert Schmitz giving a brilliant performance of Prokofieff's Third Piano Concerto. Later, on June 4, Mr. Collins was heard on the Invitation to Music program introducing his own arrangements of a Handel overture and an Arne "Dance Suite," which were quite delightful. On June 6. Bernard Herrmann returned to the podium of the CBS Orchestra and as usual proved his excellence as a program arranger. One welcomes his inclusion of Benjamin Britten's Sea Interludes and Passacaglia from the composer's opera "Peter Grimes" and the seldom played tone poem, Tasso, by Liszt, on the program of June 15, and the Handel-Beecham suite, "The Faithful Shepherd," and Fauré's charming and restrained suite which he wrote, long before Debussy penned his opera, for a London produchind it. In other words, when you move tion of Maeterlinck's "Pelleas and Mel-The NBC Summer Symphony pro-

grams (Sundays-5:00 to 6:00 P.M., EDT) are by way of a bit of a letdown after the Toscanini winter broadcasts. A number of new conductors to the air and to NBC with the young folks in our college towns. have been featured. The programs have But the artist on tour sees a great deal presented several distinguished soloists, more than collegiate music rooms. One but not always in selections that are of of the finest and happiest things I have prime interest. But the program still seen is the splendid development of a offers a pleasant and often rewarding mutruly civic orchestra. The one I have sical hour and since NBC does not give especially in mind is the orchestra of out advance publicity far enough ahead York Pennsylvania. I suppose there must for us to enlighten our readers as to be other organizations like it—I hope so, what's doing for the next two months, for it is exactly the sort of thing we we suggest that you consult your local should have in every town of 10,000 in- papers. It's a good idea to look up what's scheduled for a program like this during sense a real people's orchestra. All of its the previous week; in that way if some playing members are citizens of the town; favorites of yours are being played you all but a few are amateur musicians, are not apt to forget to tune-in at the earning their livings in other professions. appointed time. During the summer, I The conductor, Louis Vynor, is a professional musician and a very gifted one, gram through inertia or participation in

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Developing the Tenor Voice

(Continued from Page 444)

tremely delicate and important task of carrying out the hints and the explanations must be dine under the supervision of a careful teacher, who serves both as your guide and your ears. No one can really hear himself. Partly because of the vibrations produced while we sing, partly because of the tendency all of us have to be encouraged by our own progress, we cannot judge of the way we sound-even in our speaking voices. For this reason, we need the constant direction of a competent teacher to notnt out to us exactly which tones are of desirable quality (and which are not!). It is by associating the sensations in our vocal tract with the production of the tones judged to be good, that we learn to become independent in our vocal emission.

"And when such independence begins

to be won, what then? The young tenor who has perfected his production and bridged the continuity of progressing from lower to higher range is by no means ready to launch himself as a finished singer! His next-and perhaps hardest-task is to adapt himself to the completely different environment of singing in his teacher's studio and singing on a stage where his responsibility is not merely to get his tones out correctly but to add his share to a homogeneous performance I cannot sufficiently stress the importance of this sudden and often bewildering change of approach. You may rank as the 'star' of all your teacher's pupils, you may win nothing but praise for your execution of studio drills or studio recitals, and still find yourself completely at sea when you step upon a public stage. That is because the public standard of professionalism is based, not on tonal production alone, but on wellrounded artistic eminence. And that requires experience! Experience in musicianship, and in performance-values

my best advice to ambitious young sing-The World of Music

crs is to make haste slowly!"

along with vocal practice. For this reason,

(Continued from Page 421)

HENRI CASADESUS, noted French composer, who was the founder and president of the Society of Antique Instruments, died May 31 in Paris. He was sixty-eight years of age. (Henri Casadesus is not to be confused with the well known pianist and teacher, Robert Casadesus.)

BARON GEORG VON TRAPP, head of the noted Trapp Family Singers, died May 31, at Stowe, Vermont, at the age of sixty-seven. Baron Von Trapp came to America in 1938, with the Baroness Maria Augusta von Trann, their ten children and the Rev. Franz Wasner, conductor and family chaplain. Since then, the Trapp Family Singers have made over 700 concert appearances in this country.

LEON VERREES, composer, organist. and since 1937, head of the Organ and Violoncello departments of Syracuse University, died April 26 in Syracuse, Born in Belgium, Mr. Verrees came to the United States in 1920. He was a member of the American Guild of Organists and organized the Syracuse Chapter

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A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musica works of Tewish content and which shall reflect the spirit and tradition of the Iewish people." The closing date is September 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE UNITED TEMPLE CHORUS announces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from or related to the Old Testament. The award is one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726, Hewlett, Long Island, New York,

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chair-man, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

THE INTERNATIONAL BELA BAR-TÓK Competition for Contemporary Music will be held in Budapest October 22 to 31, 1947. There will be contests for pianists, violinists, string quartets, and composers, with substantial prizes in all classifications. The closing date is September 1 and full details may he secured from the Béla Bartók Competition, Budapest, Hungarian Radio, VIII., Bródy Sándor-u. 7, Hungary.

A SECOND PIANO CONTEST, sponsored by the Rachmaninoff Fund, Inc., will be beld during the 1947-48 season. The Fund's national finals in the first contest, scheduled for this spring, have been postponed to the spring of 1948. Regional auditions for the first contest held last autumn produced only two finalists—Gary Graffman and Ruth Geiger, who will be eligible to compete in the 1948 finals. The deadline for the new contest is September 1, 1947, and full details may be secured from the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N. Y.

THE FRIENDS of Harvy Gaul, Inc., are sponsoring its first composition contest. Divided into two classifications, an award will be given for the best composition for organ, and for the best anthem for mixed voices. The deadline is September 1, and full details may be secured by writing to The Friends of Harvey Gaul Contest Committee, Ferdinand Fillion, Chairman, 315 Shady Avenue, Pittsburgh 6, Penn-

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Even. In Deanna Durinus arrices "Music Gaue" over on the low tones, when you change into me A Carner". "He second part of this article is headed" "A Stubborn Vocal Problem" was the middle voice. My daughter has had the middle voice. My daughter has had the medium towever allured be their strength same trouble; her lower voice is stronger than and color, you may be singing these low tones to think! same trouses; her tweet it thins out, and is weak; too thickly, too much in the chest, too far back and at one point in the upper range it will in the mouth. Or you may be developing them thereby what can be done to remedy this? She at the expense of the rest of your scale. You break. What can be done to remeay this fire to be added to the rest or your scale. You has a beautiful voice with many pretty turns unight try not singing them quite so loud and it has wonderful breath control. She has so thick, and with more of the upper resonance. the health and body which singing requires, personality, looks, and so forth, but there is that defect in the voice—the break. Can this ever be overcome? If so, how? She has a very good voice teacher and she has worked on this for years and still has it .- B. C. Worried.

A .- Miss Durbin clearly indicates in her article that her trouble was in the middle voice, the upper and lower parts being good. She had been badly neglected. Second—Singing with the mouth closed which made it impossible to release good tones. Third—The voice had been forced from singing prematurely. She tells also the remedy adopted with great skill by herself and her teacher, namely: "I had by hersels and her teacher, namely: "I had to work for an hour every day in order to smooth things out and to remedy these faults." If we read your letter correctly, your daughter's vocal trouble is quite different. "Her lower voice is stronger than her upper voice which thins out and Is weak and at one point in the upper range will break," to quote your to the remedy. We do not even know whether she is soprano or contraito. As well as we can judge, your daughter has developed her lower tones at the expense of the upper ones. Per-haps she is using too much "chest quality" in the lower voice. And she may be taking this quality too high up in the scale. The upper tones, it would seem are produced with a somewhat stiff throat which prevents their proper resonance. Consequently she may force them, and if she does they will occasionally break. Freedom of the upper tones is only possible where there is no tightness of throat. tongue, jaw or of the palate-lingual muscles. Perhaps you might suggest these things to her and to her teacher and ask them to experiment with them. Again let me say that we would be much more certain if we had had a personal audition. You might read Miss Marian THE ETUDE and some of the articles by Crystal

Seven Pertinent Questions From a Contralto Q.-I am a contraito with a range from low C to E-flat above high C, and I have been studying two and one-half years. I play string me how to choose the right teacher.—M. E. C base in our symphony orchestra and have a habit of humming along with the music. Is this bad for my voice?

can I overcome this?

3.-In what way is the de Reszké method related to the Sbriglia method?
4.—My teacher has great ideas for me and insists that I take three lessons each week and have three forty-five minute practice periods 5-What effect does whistling have on the

6.—Is my range good if I am able to sing with equal facility up to high C?
7.—I am frequently troubled with headaches after my lessons. Why is this?-J. W.

AUGUST, 1947

The Singer Whose Upper Tones Break
Q.—Please note the July 1943 issue of Trm
2.—Naturally if you sing too heavy a chest
Frues, in Deanna Durbin's article "Music Gave
voice on the low tones, when you change into Consult your teacher.
3.—Jean de Reszké sang baritone quite suc-

cessfully in Paris until he met Giuseppe Sbriglla who discovered that he was really a tenor After a course of study with Sbriglia he became one of the greatest tenors in the world. He had a voice of beautiful quality; he was a handsome man both in face and in figure and he was a fine actor. We did not know that there was any difference in their ways of teaching. De Reszké the tenor was a product of Sbriglia's studio unquestionably.

4.—The schedule of lessons and practice as outlined in your letter is rather strenuous for girl of your age. Both you and your teacher should be careful that you do not overdo your strength. Too much ambition is as bad as none 5.—There is only one possible danger in whistling; continually puckering the lips might possibly tighten the throat, the tongue, or the jaw. If you are careful of these things we can see no harm in whistling.

6.—We have already answered your sixth question at the beginning of our reply. 7.—Perhaps the headaches after singing, come from the length of the lesson and practice periods. Try shortening them slightly, and stop before you feel exhausted.

Q -I am almost sixteen and I wish to star formal training of my voice as I shall soon be employed after school, and can pay for my own lessons. I have had three years of piano-How shall I go about choosing a teacher? I know a teacher whom I like personally but she gives all her guidance to one or two favorites, while the others are sort of "stringing along." know I would not get very far with her unles I was one of her favorites, which isn't probable. I cannot take up singing as a vocation for my parents think it is too uncertain a career t waste time and money on. I would like to culwaste time and money on. I would take to cut-tivate my voice as far as local teachers could help. I feel I have some talent for I have always been chosen for parts in the school musical productions, once obtaining a leading part. The chief trouble is my voice lacks power and resonance. I have a mezzo voice with a range from G below Middle-C to G two octaves above. Most mezzos I have heard have very rich and powerful voices. I feel that instruction might give me the power. Please advise

A .- You are not quite sixteen and have never Les bad for my voice? I delle C I am able to construct the construction of the constru to emulate, are not children like yourself, but fully matured women whose voices have been slowly and painstakingly developed by years of hard and consistent practice. Do try to be reasonable. If you really have the two octaves entree forty-five minute practice periods of good tone you mentlon in your letter, it and some usek days and four on Saturdays and some this going a little bit too far?

"What are the proper of the proper of the property o creases. As you develop your breathing muscles also and get to understand the use of the res-onances, both the volume and the richness of your voice should proportionally increase.

2.—You must find a teacher who is able to

explain to you clearly each step in your prog-ress as it occurs, before the next step is taken. He must be willing to give you his undivided PIANO TEACHERS!

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The Importance of the Piano For the Organist

(Continued from Page 437)

those who have not learned some of the modern French Music, start looking it up and apply some of these suggestions. Look out for works by Messian, L'Anglais, Allain, and so forth. If nothing else, get the Poèmes Evangelique by L'Anglais and learn La Nativité for next Christmas; you will get much out of it and so will your congregation. Be sure to learn the notes on the piano.

Building Finger Efficiency in Piano, Etc.

(Continued from Page 443)

impairs the beauty of the phrase line scious-the melody and the harmonies as and can only lead the observer to think a whole. You can play with a larger perthe student is playing in an affected manner. In playing a two-note phrase it if you have to concentrate on note-toshould be thoroughly understood by the note progressions. student that the arm is raised only after the second note, and that a quiet arm is think ahead in a performance. In this essential to a musical execution of such respect, the process of playing from

Was it not Henry Ford who said that reading. A slight worry about what is a manufactured product that was pleas- to come in the next phrase or on the ing to the eye was probably efficient also next page may disrupt the chain of asfrom a mechanical standpoint? Playing sociations for the passage you are playat best requires enough nervous energy ing. If the piece has been adequately without complicating matters with un- prepared, your associations will work as necessary false motions,

Piano Music

(Continued from Page 424)

your eyes can watch the keys rather than the notes, so that the movements you practice are more accurate

When you first memorize a passage do not be discouraged if you know it less well the following day. Rememo ize it on successive days until it finally sticks. Consider the memorizing process comfectly the first time.

All great pianists advocate much mem- bass. ory work away from the piano. This is 16. A Dominant Seventh chord (V7) (as at the beginnings of phrases), partly Seventh in root position (V7) is strong. on what might be termed a "memory of the necessity of imagining the tones. When you can think through an entire playing the piece seems ridiculously easy; dence. which have been perfected.

Memory in Performance

orizing a piece should establish a chain lend color and variety to the harmony. of associations of various kinds that, in an actual performance, will work infal-

libly from the first note to the last Suppose you had arranged a series of dominoes on the floor in a very intricate pattern, and had spent all the time necessary to insure that they were exactly in order. A push on the first domino will set all of the others toppling in succession. The sequence of movements in a well-learned piece functions similarly, except that this sequence will last a lifetime if properly refreshed from time to time. Nevertheless, a - performance should never be entirely automatic in the sense

that you let your fingers play while you think of irrelevant matters. Your mind should be like an alert executive. It should watch that the proper tempo is adopted, the proper balance maintained between the parts, the right turning taken in tricky phrases, and (even though it may sound paradoxical) that room is left for spontaneous warmth of color But your mind, like an executive, should delegate details to subordinates-namely, to the muscular memory that the fingers have acquired through slow practice. In this way you can concentrate, in performance, on the same musical outlines of which the listener is chiefly conspective, and thus more artistically, than

As a final caution, do not let yourself memory is entirely different from sightwell in the parts yet to come as in those you have already played.

True or False in Harmony Land

(Continued from Page 434) those having no tones in common.

True | False | 15. In progressing from one disjunct plete only when you can play it per- triad to another it is best to move the upper parts in similar motion with the True | False |

by far the best way to reinforce your can move to other inversions of the same memory. When you think through a piece chord before resolving. True [False [very slowly without the score, you de- 17. The progression Dominant Seventh pend partly on intellectual associations in third inversion (V7 46) to a Dominant

finger-memory," but mainly on an aural 18. The fifth of a Dominant Seventh memory which is made very keen through chord is often omitted in the inversions. True | False |

19. A Subdominant Triad progressing piece without once resorting to the score, to a Tonic Triad is called a Plagal Cayour finger-memory is now an able as- 20. A Dominant Seventh chord prosistant to the other kinds of memory gressing to a Mediant (III) is called a Deceptive or Interrupted Cadence.

True [False [21. The three fundamental triads estab-The time spent in practicing and mem- lish tonality, while the secondary triads True | False |

The answers will be found on Page 480.

OBGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

A. The chief point of difference between the A. We do not very well see how it is pos-

of The Etups, which we suggest you read. As the congregation in hymn singing, and even regards actual stops to use in announcing the the full effect of shadings in the organ prelhymns, and for accompanying the congrega-tion, it is necessary to be governed by several point. We see no particular advantage in keepfactors—the type of hymn and the heartiness ing these shutters closed, but if all things (or otherwise) of the congregational singing considered, it seems best in your individual for otherwise) of the congregational singling particularly cridinarity the hymm milght be played over first on Filte and Oboe, with the played over first on Filte and Oboe, with Swell Pedal closed except for judicious created. Where the hymm has a distinct melodic line, you might use the above stope—outling in the played property of the property of the property of the property of the first particular the property of the proper stops to balance the manuals in quality and

support the congregation, give them something glad to lean on, but don't drown them out. Hard prices.

the corresponding Diapasons, could they be retuned to 8' pitch? If so, please tell me someone who would undertake the work .- C. W. P.

Q. I on the organist of a small Methoditer church can have recently been appointed choirmagness and the properties of the control of the cont protein is how to seat the members of the er's book on plano tuning, but as this is our choir to best advantage. There are two long benches in rot of the organ proper, fachus, the counter, from which I will be directing, but not long to commodification the control of the organization of the counter of the fire group. Hence the balance of the choir will have to be on the opposite side of the chancel Shall those in this area face the congregation, or face the singers on the long benches, having their backs to me? Our minister insists that the choir shall not stand in front of the altar facing the congregation) while singing the antifacing the congregation) while singing the anthems. In view of that, would it be advisable for those sitting on the console side to coss over and stand in front of the singers on the organ side, so that all could face me when singing?

Q. Can you tell me where I can find some information about the structure of the meloinformation about the structure of the melomap section in closing the shutters on the conmap section in closing the shutters on the the church proper .- D. L. P.

A. The chief point of difference between the medicate and the harmonium is that in the side the harmonium is that in the medicate the harmonium is that in the medicate the harmonium is that in the medicate the side of the harmonium is the medicate that is drawn out a great deal of awaying a drahems, with region control and shading its superiority as the profession of the side of the side of the side of the service. We believe that it is possible to be train the communit alt chambers developed by Mason and Hamilin. We have not been able to find anything giving details of controllers. and Hamilin. We have not local sale to find anything giving details of contractivation.

Q Our church recently had a rebuilt spicy or corresponding the state of the state of

o the pedal organ?—S. L. S.

As regards the closed shutters facing the
A. There is a very fine article on hymn playcongregation, we are wondering whether this
mp by Dr. McCurdy in the February 1947 issue does not detract from the organ support of

A. Two manual pedal reed organs have beer volume.

To accompany the congregation better use made for a good many years, and some firms the Great for general occasions, using the Octate and Piccolo only when you need particular and Piccolo only when you need particular was most proposed to a six when the congregation wise them something aldet of give you full particulars including aldet of give you full particulars including aldet of give you full particulars including

of the previous of the state of

A. So far as devising a pumping mechanism is concerned, the article to which you refer is guite complete in itself. If, however, you wish A. We do not believe it would be possible to. convert 4 foot reeds into 8 foot reeds, as each reed would have to be dropped a whole octave. sending you stating your needs, and they will advise you as to the possibility of installing church, and hope research to provide the provided th

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Use Musical Terms Accurately

(Continued from Page 436)

piano, the piano part is just as important as the violin part and is not an accompaniment to the violin. A trio consisting of piano, violin, and violoncello is a piano trio, and not a string trio. A composition for piano and string quartet is a piano quintet. The leader of the first violin section in an orchestra is the concertmaster. instead of the concertmeister, as we do not Anglicize one half of a word.

Descant or discant is a musical term which has been in use since the twelfth century. At that time the word implied polyphonic writing, or the art of composing independent melodies which were so arranged that they harmonized with each other. At a later date descants meant the addition of a new melody to a fixed theme. At another period the term designated measured music as against organum, or unmeasured music. In modern times it is more generally applied to the art of writing a counter melody to a hymn tune and this art is especially popular in England.

Today we find a large number of vocal instructors advertising the "Italian Method," and it seems to have about as many variations as there are self-styled teachers thereof Briefly the Old Italian Mothod was a system of training singers, which relied chiefly upon using the vocal organ in an unforced manner, under the stimulus of a mental concept of beautiful tone and the willing of its realization in the singing. Daily lessons were begun at an early age, and imitation was relied upon to a large extent, Little was known at that time concerning the physiology of voice, but certain vowels were recommended for the production of beautiful tone, and other vowels were warned against as destructive, at least for early study. Good diction was required at all times and there is considerable evidence that the singers of that school sang with great expression and feeling. Books have been published which give reliable information regarding the teaching of the old Italian masters and the work of their pupils, but today I fear the term is used to a large extent as mere bait to secure pupils. These unethical practices should be scrutinized by the general public, for any teacher who can produce good singers has a good method whether it be Old Italian, French, English, German, or American

This is a partial list of some of our most misused and mispronounced musical terms, and they are clarified (subject to correction) in the hope that musicians will recognize their correct usage, and have a better understanding of some of the common words in music terminology

The Violinist's Forum

(Continued from Page 441) particular technical problem is of the ut-

most value to every instrumentalist. And it can be cultivated.

Keep one thought uppermost in your mind: Be careful not to strain your hand while you are practicing extensions. At the first feeling of pain or fatigue, stop, and let your hand relax completely. If you are careful about this, your hand will remain relaxed always, and you should be able to play tenths easily in three or four

THE ETUDE

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

string Problems and it is difficult to say what is a large problems and close in the large problems and complete in the large problems and complete the large problems and the last is the most likely goal to large problems and the last is the most likely goal to large problems and the last is the most likely goal to large problems and the last is the most likely goal to large problems and the last is the most likely goal to large problems and the last is the most likely goal to large problems and the last is problems. As we will be provided the large problems and the last problems are problems and the last problems and the last problems are problems. As we will be problems and the last problems are problems and the last problems are problems. The large problems are problems and the last problems are problems and the last problems are problems. The large problems are problems are problems and the last problems are problems and the last problems are problems. The last problems are problems are problems and the last problems are problems and the last problems are problems. The last problems are problems are problems are problems are problems are problems. The last problems are problems are problems are problems are problems are problems. The last problems are problems are problems are problems are problems are problems are problems. The last problems are problems are problems are problems are problems are problems are problems. The problems are problems. The problems are problems. The problems are problems. The problems are problems are pro but the instead advice you to take or send to be a support of the property of is the easiest way to get rid of the rosin.

Mrs. H. K. H., Ohio. No one could help admiring the determination and ambition with which you have returned to the study of the violin after not playing at all for twenty years. I can well imagine that the first few months were discouraging; but you stuck to it, and I am quite sure that from now on you will find your pleasure in it increasing from week to week. For you are working intelligently along the right lines. The books you have used are all of them good. For future study, I would suggest the second and third books of the Kayser Studies, Op. 20; the first two books of the Mazas Studies; and then the Kreutzer Studies, After Kreutzer comes Fiorillo and Rode. For purely technical exercises, you should do the Schradieck Scale Studies and the second and third books of Sevčik's Op. 1. 80 second and unity books of Severik so a second and the second and a second and a second and a second and a second would get some helpful ideas from my "Tweive Studies in Modern Violin Bowling." Solo pieces are hard to recommend, for I do not know your fastes and musical capabilities. But from the following list you should find several that will please you: The Sonatas of Corelli and Handel; the Schubert Sonatinas; the Six Airs Varies, Op. 89, of Dancla; "In Elizabethan Days," by A. W. Kramer; The Handel-Hubay Larghetto; the Allegro by Flocco-O'Nell; Wieniawski's Chanson Polonaise; the Concerto in A milnor by Vivaldi-Nachez. Your path would be made more easy if you were studying with a good teacher, and I hope you will be able to find one. Good luck!

A Klotz Model

MR: L. S., Florida. Johan Carol Klotz was

MR: L. S., Florida. Johan Carol Klotz was

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f and condition. But I must tell you that imma-tion Klotz violins abound, all of them bearing careful copies of the Klotz label. These instru-ments are worth, generally, about fifty dollars. Whether your violin is genuine or not, I cannot say.

Recommended Teaching Material Mrs. A. L. B., Kansas. If Eugene Gruenberg's "Elementary Violin Lessons" obtained good re-sults from a company pages, there Minimum Yiolin Lessons" obtained good results from your pupils in former years, there is no reason at all why you should not use it again. You are familiar with its possibilities and you know how to adapt and modify the excises to the needs of each individual pupil. Because a host way and the state of the product of the Exercises to the needs of each individual pupil-Because a book was printed last week does not necessarily mean that it is better than another book that has been in use for thirty years. Per-sonally, I like very much the Violin Method of Nicholar. sonally, I like very much the Violin Method of Nicholas Laoureux, and that certainly is an oldtimer. Other excellent are the "Very First Violin Book." by noh Roy Penry, Maia Bang's Violin Course, and the Violin Method by Samuel Appelbaum. The important thing is not so much what material is

Alviene Theatre

Gaspar da Salo, is now in a museum in Osio, Norway. What his other violins were, no one seems to know, but the consensus of opinion is that they were not particularly noteworthy. Perhaps some of our readers have private information on the subject. I might add, not for your information, Mr. B., that the many cheap, factory-made fiddles with the name "Oie Bull" branded on them have nothing whatsoever to do with the famous violinist. His name was used

Reliable Appraisers
Mrs. V. E. C., New York. As you are familiar
with the article "Fine Fiddles—and Fakes!"
which appeared in the January 1946 issue of this magazine, there is little need. I think, for me to tell you that the odds against your violln being a genuine Stradivarius are quite astronomical. But if you have any reason to think it is a violin of quality, you should cer-tainly have it appraised. Some very good instruments bear fake Strad labels. I would suggest that you bring or send the violin to The Rudolph Wurlitzer Co., 120 West 42nd Street, or to Shropshire & Frey, 119 West 57th Street, both in New York City.

merely as an advertising trademark.

Tools for Violin Making
N. L. H., Michigan. If you wish to buy tools
for violin making, I think you should write to
the Metropolitan Music Co., 222 Fourth Avenue, New York City. (2) Probably the best book on violin making is "Violin Making as It Was and Is," by E. Heron-Allen. The book has been out of print for some years, but it will probably be available again soon. I am told that there is an available again soon. I am told that there is an excellent article on violin making in a book called "How to Make Musical Instruments." published by the "Popular Homecraft Magazine." 919 North Michigan Avenue, Chicago. This may be more easily obtained, and you would probably find it very helpful.

A Genuine (?) Klotz Mrs. E. S., Pennsylvania. Without seeing the instrument, no one could possibly say whether your violin is or is not a genuine Klotz. There are many inferior violins around bearing Klotz labels, and a personal examination is necessary to determine the true from the false. A written description offers no evidence on which an opinion can be based.

Concerning Fancy Scrolls
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label, there is nothing I can tell you about its

TOHN MARKERT & CO. subposed maker. All I can say is that during the early part of the 17th century there were many makers in Europe who put dragon or lion heads on their violins instead of the seroll as we know it today. Some of these makers were PATMOR (Tonepost) FIDDLERY, good workmen and their instruments have some value today. You should have your violin ap-praised by a reputable dealer.

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GREENVILLE, SOUTH CAROLINA

(Continued from Page 439)

upon the Duke of Cambridge, the Com- talents. He organized and conducted the its doors were opened to the public mander-in-Chief of the British Army, Royal Artillery Operatic and Choral Soof the army musicians if he (the Duke) members, many of whom were officers of

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abundance of initiative and executive to build their own theater and playhouse Colonel. ability apart from his great musical in Woolwich, and on February 22, 1864,

desired them to attain the high standard the regiment and their ladies; the entire since, He turned the Royal Artillery band New Zealand, (1913). The band under

James Smyth retired in 1880, having of England was when the British War the necessity for improving the position clety consisting of one hundred and fifty accomplished more than any other army Office gave its permission for the band bandmaster ever attempted before or to accept a six months' engagement in

extent that it ranked as one of the best

There was a division among the officers concerning the appointment of a new bandmaster. One party advocated a selection by the band committee and the other insisted on an open competitive examination under a committee of professional musicians not connected with the regiment. The latter scheme was adopted, and a special subcommittee of officers was formed consisting of Colonel Sir Charles Nairne, Major H. W. Hime. Captain E. C. Trollope, Mus. Bac., all of whom were cultured musicians, Fortyfour applications were received for the appointment, and four of these were selected for examination at Kneller Hall under the late Sir August Manns,

Rise to Great Fame

The successful candidate for the appointment was Ladislao Zavertal, Zavertal was a naturalized British subject of Italian birth, While not a military man he was without question a brilliant musician, a master of orchestration, and a composer of high merit. He wrote three operas, "Tita," "Una Notte a Firenze." and "Mirra," two symphonies, and several overtures apart from a large amount of music in the lighter vein.

Some musical authorities claim that he was the most cultured musician that ever entered the British scrvice, but the general opinion regarding his choice was that the officers desired special attention paid to their very fine orchestra, and were strong in their demands for an orchestral conductor of eminence, and there is not the least doubt but that Zavertal was just such a man, Under his care and training, the Royal Artillery orchestra rose to great fame never before attained by any military orchestra. He was held in the highest esteem by most of the Crowned Heads of Europe who frequently travelled to England to hear the symphonic concerts performed by the Royal Artillery Orchestra. He was constantly called upon to play command performances for Queen Victoria.

After a brilliant career of twenty-five years' service as an army bandmaster, directing the finest band in the British army, Zavertal retired in 1907.

Choosing a successor to the great Zavertal presented a problem that can readily be understood, but it was solved by the selection of a Edward C. Stretton, formerly director of the Royal Naval School of Music. Stretton was the son of a Major in the Royal Artillery, and by a strange coincidence, he had commenced his musical career in the band of the Royal Artillery in 1886, at that time under the command of his pred-

ecessor, Cavaliere Ladislao Zavertal. Stretton's appointment was received with great satisfaction for, as a matter of fact, he was born and raised in the regiment of Artillery. It might also be mentioned that his brother, Arthur Stretton, was also a brilliant musician, who for many years was the director of music A Famous Military Band was formed, and the famous Kneller Hall

The plays and concerts of this society at England's Cathedral of Military Royaler of Arms.

The plays and concerts of this society at England's Cathedral of Military Royaler (All Parts). became immensely popular, so much so (Kneller Hall), and he was the first army Here was a man who possessed a super- that the officers of the regiment decided musician to retire with the high rank of

The first occasion that the Royal Artillery Band was allowed to leave the shores set by service bands of Continental Eu- membership was from the families of into a veritable conservatory of music the direction of Mr. Stretton was given rope; with the result that a music school men serving in the royal regiment. and developed the orchestra to such an a tremendous ovation; never before had

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a band oreated so much enthusiasm, the music critics going so far as to say that the band was the acme of perfection. The programs performed were of such an outstanding feature at all times that it was hard to realize that such artistry and cultural music was coming from a 15 1st Violins military band.

The band was in Paris in 1919, at the time of the signing of the Peace Treaty, and gave orchestral concerts at the 7 'Cellos British Embassy and the Trocadero. At 9 Basses the latter, all the prime ministers and general officers of the Allies were present and at the conclusion of the concert, 2 Flutes Ignace Paderewski who was then prime minister of Poland, complimented Major Stretton on the fine performance of the orchestra, and said that he had never heard such an effective rendering of

AUGUST, 1947

Tchaikovsky's Fourth Symphony. The band also paid visits to Germany, playing orchestral and military band concerts. In the City of Cologne the news- 2 Flutes paper critics said, "Never before has a 2 Oboes military orchestra of such distinction and refinement been heard in the Father-

But perhaps the crowning event of the band's career was when it paid a visit to the great Le Havre (France) Music Festival in 1925. It was here that the 1 Bass Clarinet band created quite a furore by winning 3 Bassoons three first prizes, with Major Stretton 2 Soprano Saxobeing awarded at the same time, the gold medal for the best conductor at the Festival. It was indeed a great honor for any military band, more especially as Canadian National Exhibition (Toronto) some of the leading bands of Europe took under the direction of Owen Geary, This part in the competition. There is not the was the first time that Canadian audileast doubt but what Major Stretton ences had been given an opportunity to

the premier band of the British army. After thirty years as its director with amazement on the faces of the people more than half a century as a military gathered in front of the band shell as musician, Major Stretton retired in 1937. He was held in the highest esteem by all string instruments, playing both as a the members of the Royal Family, and military band and orchestra on all proby the officers of the regiment, and par- grams. ticularly by the musicians who served

Owen W. Geary, a brilliant young army dred thousand people attended the band handmaster was appointed to succeed concerts. Major Stretton and still directs the In Woolwich, where the band is perfamous band. His sound musicianship manently stationed, the Sunday morning coupled with exceptional executive ability church parades are a feature attraction has brought rapid promotion to him for where one will see thousands of people he already held the rank of Major. turn out on a fine Sunday morning to The establishment of the Royal Artil- see and hear the band in all its glory. lery Band includes:

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6 3rd Clarinets

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phones

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(Continued from Page 438)

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struction in practical music. Should this Authoritative knowledge is indeed a

not be desirable perhaps the school will precious thing, especially in the school merely have to reconcile itself to the music field where so much of what is higher cost to itself of a course such as taught is sometimes based on half knowlthis, considering the course valuable edge, or worse still, on premises which enough to justify the additional expense. are definitely incorrect.

Battistini and Plancon

(Continued from Page 435)

a release of air absolutely under control, all of which was converted into vocal tone There was never a touch of throatiness to mar the freedom of his emission. ent coloratura was an indispensable part Plançon has had no successors. Most of eyes; in such parts as Capulet and Saint It was all as easy as sighing,

terrors for him. For instance, in the brief glory of his lyric period. At their side the waiters were instructed to serve him duo in "Carmen" for Carmen and Es- stood "Jupiter" Plançon, tossing off rou- double quantity of every order). His fine, camillo in the last act, there is an awk- lades, cadenzas, trills, and scales just as bearded head was set nobly on his broad ward transition from B to D-sharp, which brilliantly and just as accurately as his shoulders. Both off and on the stage he he effected with perfect ease.

Flexibility a Requisite

of the equipment of a leading opera the basses of today are content to plod Bris ("Les Huguenots") he was a truly "Who says well, sings well" is a familiar singer. The music written by Bellini for along their pedestrian way, not seldom a magnificent figure, and no more elegant adage in the world of song and Plançon Lablache and Tamburini shows that the little below true pitch. Plançon was aldevil than he, ever led Dr. Faustus down did it full honor. His articulation was as voices of even the basses were supposed to ways in tune. clean cut, even in rapid passages, as an be thoroughly flexible. In my experience Plançon's stage presence matched his Plançon prepared his roles with infinite engraved wedding invitation. His vowels only Plançon among basses had a fully voice in size and dignity. He must have pains and intelligence, but he had no real were absolutely definite in their utter- developed coloratura. In his day at the stood fully six feet in his stockings; his gift of impersonation, such as illustrated ance, (Maggie Teyte, in our day, is ex- Metropolitan "La Sonnambula" was re- weight well over two hundred pounds, the careers of Lablache, Maurel, and emplary in the utterance of her vowels.) vived for Sembrich, Caruso and him. although he was said to have been slender Renaud and, in later days, Challapine. If Plançon's solid breath support, free throat, Sembrich was mistress of her part, as a in his youth. His appetite for good food a role suited Plançon's own personality, and perfect diction enabled him to sing still extant phonographic record of her and good wine was stupendous (at the all was well; if not, it was a failure. He with a fidelity to pitch that heavy voices "Ah, non giunge" amply testifies; master Gilsey House, the last of the Broadway essayed the role of Escamillo and sang seldom achieve. Unusual intervals had no of his, too, was Caruso, then in the full Hotels to operate on the "American plan" it better than I have ever heard it sung

famous colleagues. His record of the was perfectly costumed; to see him stroll-Drum Major's Air from Thomas's "Le ing leisurely down the sunny side of Caid" shows what a bass voice is capable Broadway or through "Peacock Alley" in A hundred years ago a secure and flu- of when it is fully disciplined. Alas, the old Waldorf was a sight for tired

the road to perdition.



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but it was in no sense the personality of Paris and with all appropriate comforts. o toreador. Like most basses, he was best When his father died he was in New a totel by both voice and temperament for York. He declined to renew his contract. the expression of the emotions of ma- though his vocal powers had not failed turity. Consequently in such roles as him, and devoted himself to the care of Jupiter in Gounod's "Philemon et Baucis" his mother. Too much good food and wine (in which he made his New York debut), are said to have contributed to his early Ramfis, Capulet, Father Laurence, and death in his sixtieth year. the King in "Hamlet," he was entirely Pol Plançon does not rank with the satisfactory, for in them he had only to great creative artists, Maurel and Chaliplay himself and to sing with his habitual apine, but judged merely as a vocalist he noble suavity of style. There was almost had no superior. One might say of him no comic sense in him and he wisely left as it was said of Battistini's singing, "It untried Leporello and Don Basilio, in might be different, it could not be better." which his contemporary, Edouard de In the forty years that have elapsed

successful. perhaps Saint Bris and Mephisto. As the nographic records that, although they aging Catholic gentleman both his action were made in the primitive days of phoand his singing were vivid and pictur- nography, give a clear idea of the peresque. Especially in the conspiracy scene fection of Plancon's art. Would that some he seemed to emerge from his own per- of our young singers whom nature has sonality and to enter heartly into that dowered with good natural voices, would of the pitiless religious zealot. (Would that study these records and learn from them "Les Huguenots" could be restored to the at least something of the art of bel canto repertory-a real grand opera, full of dra- for the bass voice. matic moments, and eloquent music.)

The role of Mephisto may well have been his favorite for he performed it with immense spirit and gusto. For once, he exhibited a comic sense and played the comedy scenes with enlivening humor, I doubt that even the great bass-baritone, Jean Faure, for whom Gounod had written the role, surpassed Plançon's per-

Inasmuch as all Plancon's early training and experience had been French, it is not to be wondered at that he was most successful in the operas of Meyerbeer, Gounod and Thomas, but his large repertory included several roles in Italian and at least one in German (the Landgrave in "Tannhäuser"). His Ramfis was fine, Sarastro in "The Magic Flute" was a bit too low for his voice, but his rendering of the two famous arias was the best I have ever heard.

The last fifteen years of his singing career he spent mostly in England and the United States, but he never achieved more than a bowing acquaintance with our language. An heroic attempt to sing The Lost Chord one Sunday night at the Metropolitan verged on the ludicrous and was, I believe, never repeated.

He was a prime favorite with the Sun- interesting use of bar lines in relation to day evening audiences, which never tired melodic, not metrical accent. The chants of Les Rameaux (The Palms) and Les are still written on a four-lined staff in deux Grenadiers and Gounod's Le Cru- neume notation. Neumes indicate the cifix, this last preferably with Emma pitch of notes, and in some degree their Eames. In Les deux Grenadiers he time duration. But the latter relates also added greatly to the thrill of the climax to verbal accent. Plain song is often by means of a sweeping, full-arm ges- florid in style, however, with many notes ture. He was equally happy in a salon, to a single word or syllable, so that adapting his voice to the limitations of phrasing is limited partly by breath conthe space. The perfection of his diction trol. Thin bar lines of different lengths and the elegance of his person added are used, having values corresponding to

As a private personality he was not interesting. Outside of his art he appeared and the comma itself is worth a short to have no intellectual concern. His in- quick breath. ability to speak English he attributed Probably dance music influenced metblandly to his own stupidity ("I am too rical measures and bar lines more than stupeed!") He was frankly self-centered, anything, for here accented beats are esseeming neither to seek nor need com- sential. Jean Baptiste Lully, court mupanionship. His manners were affable, so sician to Louis XIV of France, used to that though he made few friends, he beat time by thumping the floor with his made no enemies. He held that singers cane. One day, he hit his foot instead needed little physical activity beyond the Blood poisoning set in and he died of it. exercise of their art and limited his ath- There is in this a warning for us all not to letic pursuits to a majestic stroll on take metrical accent too seriously! When Broadway in perfect apparel when the melodic accent conflicts with metrical acweather was just right.

He was a devoted son and provided his tyrant and must be dealt with accordparents with a commodious apartment in ingly.

AUGUST, 1947

Reszke, and, later, Challapine, were richly since he left us no bass singer of any nationality has appeared in the least com-Plançon's two most effective roles were, parable with him. There still survive pho-

Duestions and Answers (Continued from Page 442)

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terity, Op. 740." Although I still think Czerny is fine for advanced technical study, it is the opin-

ion of many piano teachers that there is now material available which is both pedagogically better and musically much more interesting for students in at least the first two grades.

The Tyranny of the (Continued from Page 440)

much to his charm in this kind of singing. the period, semicolon or colon and the

cent the useful bar line becomes a little

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ELIZABETH A. GEST

Missing Word Game by Gertrude Greenhalgh Walker

they played horse shoes. "We will a ---- (16) visit. have to ----(7) off a few feet for the girl's handicap" said Bruce. "Who wants to ——(8) first?" It 1. Flat: 2, time; 3, natural; 4, air; 5, was a —— (9) contest and came line; 6, run; 7, measure; 8, pitch; 9,

(Fill in the blanks with musical terms) to the stream. "We'll let down the The members of the Students ----(11) so we can take a short Junior Club were going to spend cut," said Bruce. On reaching the Saturday afternoon at the home of stream he skipped a ----(12) stone the president, Bruce Black, in the across the water. Taking some country. On their way out, one of ----(13) out of his pocket, he unthe cars had a ----(1) tire, but locked the rowboats and the picnickers they arrived on ----(2). Everyone pushed off from shore. Soon the sun's enjoyed the ----(3) scenery and rays began to ----(14) and Bruce the fresh country ----(4). Bruce gave the ----(15) to come in. As received his visitors and soon had they were going home they all them in - (5) for a potato race, thanked their host for a lovely day, and how they did - (6). Then and Bruce invited them back for

Answers to Missing Word Game

out a --- (10) between the boys sharp; 10, tie; 11, bars; 12, flat; 13, and the girls. Then they went down keys; 14, diminish; 15, sign; 16, repeat. of music and work right from the

Duiz No. 23 Review

- 1. What is the name of Beethoven's only opera? (Quiz, April, 1946) 2. From what country does the
- rumba come? (August, 1946) 3. Was Verdi a pianist, composer, 10. Was the first piano made in Ger- did.
- violinist or conductor? (October,





- 4. What city in America is said to have the first church organ? (September, 1946) 5. In what country is the scene of
- Bizet's opera, "Carmen," laid? (June, 1946)
- mas carols said to have first been used? (December, 1946)
- 7. Name four transposing instruments in a symphony orchestra. As the mockingbird shouts aloud to be neat this time, you know!" (January, 1947)
- 8. Was Liszt a Bohemian, Czechoslovakian, Hungarian or Aus-

- trian? (November, 1946)
- a part of an opera or a cradle song? (February, 1947)
- many, Italy, Austria or England?

(Answers on next page)

Tree Top Choir by Martha V. Binde

There's a beautiful choir in the cottonwood tree-

before we awake.

A glad song service swells to the I'll never win," said Alberta.

from the tree.

Peter's Plan

by Leonora Sill Ashton

game for the next meeting of the time. Just speed. As soon as I strike Music Club, and it was a rule that A on the piano we're off," said Peter. the game must have something to do with music, of course,

"I can't think of a thing," he told his sister, Polly. "What about the one called 'Who

Am I?'" she asked. "We've done that too often. And we've done 'Twenty Questions'."

"What about Musical Anagrams?" suggested Polly, still trying to be helpful. "Anyway, that's your problem." she continued. "I have to attend to getting the lemonade and cookies."

"Tell you what, We'll do Musical cause we've done that before, too," said Peter, smiling at his own bril-

"All right," said Polly, "I'll help book, you to the extent of getting the box of letters that is up in the attic." sic really can tell stories to us when

TRAVMEREL

"Thanks, Sis, but I will not need the box of letters. They're all right, but you don't see the staff when you use them. It's better to take a sheet

staff. That will help your reading a "I believe you've got something

there, Pete." So, each member was asked to bring a certain music book and a 9. Is a berceuse a French folk-dance, page was selected for work. One or two members who did not have the book looked on with some one who And Tommy found he must obey

> "In this Musical Anagram Game." Pete explained, "the letters cannot be scrambled on the table, but you will find them scattered over the page. ner. Next best gets second prize."

either or both clefs"

6. When and by whom are Christ- Then, on each Sunday morning where the twenty minutes will go." "I can't write notation very fast.

asked Alberta.

It was Peter's turn to provide the "No, neatness does not count this Soon all heads were bent and pen-

cils were scratching on music paper. "This is going to help my reading a lot." someone whispered audibly.

"Mine toc," someone answered. In twenty minutes Peter struck the A again for the end of the game, "Oh Pete, give us five minutes more. I see lots more words," said Dick. "Who wants five more minutes?" asked Peter, "Raise your hands,"

"Make it ten," said Alice. "Five minutes is voted." said Peter "I'll strike the A again."

Soon Peter was giving out the Anagrams, only a different way, be- prizes, explaining as he did so, "This game shows how music contains letters and words. These are arranged into phrases, something like a story

> "That's right," agreed Tom, "Muwe learn to know the meaning of the sounds the notes give, just as we must learn to know the meaning of the letters and wards to

"Sure," said Peter, "and if we can read them easily and play what we read without having to stop and stumble we can play lots of pieces right off, the first time we see them, just as we can read a story in a book the first time we open it."

"That's what I'm working for," someone whispered audibly

"So am I." someone answered.

Look Ahead by Lillie M. Jordan

When Tommy drove, his father said, "Keep your eye on the road ahead." When Tommy played, his teacher said, "Keep your eye on the note ahead."

If he would learn how to drive or play.

Special Contest

THE JUNIOR ETUDE has never had a The player who uses these letters kodak picture contest, but now is the and spells the greatest number of time to get out your kodaks, if you words in twenty minutes is the win- have one or can borrow one. Many Juniors do have kodaks and take "Twenty minutes is a long time, them on their vacations in the sum-We'll get a good long list," said Nan. mer. The pictures can be any size, It is made of the mockingbird song; "Oh, I forgot to say," continued but must, of course, relate in some We hear joyous rehearsals the whole Peter, "the words must be written way to music; for instance, pictures down in notation, putting the letter of music groups, Junior Music Clubs, Of bird anthems and hymns, loud names under the notes. You may use Junior Choirs, pupils with their instruments, school bands, or even just "Whee!" exclaimed Tom. "I see pictures of instruments. You can think of lots of subjects and you may send more than one picture, if you wish. Perhaps you have a good one "Oh, sure you can. You don't have you took some time previously. See regular contest rules on next page, "Well, that's one good thing. Peter, but put your name, age, and address Happy praise to the Father on don't we have to be neat this time?" on the back of each picture you sub-

Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age. not use typewriters and do not have any-

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on ceived at the Junior Etude Office, 1712 this page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1), Pa., by The thirty next best contributors will re- the 22nd of May. No essay contest this ceive honorable mention,

Put your name, age and class in which page.

Results of May Puzzle Contest Yes, there was a slight misprint in the

1. Fidelio: 2, Cuba: 3, composer; May puzzle, but everybody seemed to 4, Boston; 5, Spain; 6, By St. Francis take it for granted and sent in correct of Assisi in Italy (1182-1226); 7, answers. It was decided to give two prizes for class B this time, calling a tie between two very attractive sheets, decsong; 10, in Italy. orated with pen and ink sketches.

Answers to May Puzzle

Violin, harp, horn, flute, bassoon, viola, drum, piano.

Prize Winners for May Puzzle: Class A. Peggy Hoover (Age 17), Vir-

Class B, Mary Ann Bondzinski (Age 13), Illinois, and Curtiss N. Darmour (Age 14). Connecticut

Class C. Kikuko Kawasaki (Age 11), California



See Letter Below

self. I am sending you a program and also a picture of me at my piano. From your friend,

Linda Dunlop (Age 9),

Michigan

DEAR JUNIOR ETUDE:

I play between third and fourth grade music on the piano and also play the bell-lyra, or xylophone in our school band. The Junior Publish of the piano and school band. Etude has done much toward giving me a bet-ter idea of music and the composers. SALLY ANNE HOWARD (Age 12), From your friend,

Honorable Mention for May Puzzle:

Joan Anderson, Iris Bala, Lydia Dart, Richard Dorn, Hattle Davis, Bob Duval, Louise Elinor Eaton, Mary Elleen Fogarty, Loral Mae Grant, Joan Elsie Haselton, Loline Hathaway, Joyce Heisler, Kay Hiley, Arline Holford, Claire Knott, Peggy Lane, Dolores Lewis, Saily Lleurance, James Martens, Pat McCall, Shirley McCall, Shirley Anne Prey, Joy Reed, Carol Schmidt, Michael Tucker, Freddie Turner, Carole Schrenk, Mary Elizabeth Whitney, Mary Ann. Zuemer.

(Answers to Oniz)

Write on one side of paper only. Do

Essay must contain not over one hun-

dred and fifty words and must be re-

month. See special contest on previous

Clarinet, English horn, French horn, trumpet; 8, Hungarian; 9, a cradle-



Send all replies to letters IN CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE: DEAR JUNIOR ETUDE: Recently I managed to obtain a copy of the Junior Etude and I thought it was wonderful and wish we could get The Erupe regularly over here. I am a very keen planist and hope to go "varsity" next year. I hope to com-pete for the Overseas Scholarship. I also hold singing and violin certificates.

Unfortunately music does not hold a very important place in South Africa but we are passing through a period of revival. We have no band at school but I have been lucky enough to be solo pianist with our Municipal Orchestra and have broadcast a number of times; and last month I received a cup for

my program.

I would love to hear from some one about my age who is interested in music.
From your friend,
JEAN MILLER (Age 14),

South Africa

DEAR JUNIOR EXUDE:
As much of my music study has been done DEAR JUNIOR ETUDE:

As much of my music study has been done
I started taking lessons when 1 was
I started taking lessons when 1 was
five and have taken four years and
live and have taken four years and
last fall I gave a recital all by myself.1 am sending you a bororam and
her limit makes who play for church. From your friend,
BENNIE BEDENBAUGE



Juniors of Janesville, Ohio, in costume recital. Virginia Carlson, Roberta Ransom, Joan Scott, Donna Ransom, Robert Ralston (house made by Robert Ralston).



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THE COVER FOR THIS MONTH-In behalf of its thousands of readers THE ETUDE pays tribute to a great American opera singer who at 76 years of age died of a heart ailment at her home in Winter Park, Florida, on May 6, 1947, Louise Homer, for nearly a score of years, was the leading contralto of the Metropolitan Opera Co. Before her marriage she was Louise Dilworth Beatty She was born in Sewickley, Pa., suburb of Pittsburgh, on April 28, 1871. Her father was a Presbyterian clergyman. As the young lady's singing talents manifested themselves, she studied first in Philadelphia under Miss Abbie Whinnery and a Miss Groff Later in Boston she studied with William L. Whitney and there also studied theory with Sidney Homer. She had only been a student in Boston around a year when she became Mrs. Sidney Homer. Then foilowed some study abroad. In Paris, London, and other cities abroad she was acclaimed in concert and operatic appearances, and after an engagement at Covent Garden, London, she was engaged in 1900 by, the Metropolitan Opera Co. She became famous for her handling of roles in Aida, The Huguenots, Samson and Delilah, The Masked Ball, and in the Wagnerian operas, After retiring from the Metropolitan, Madame Homer sang for three seasons with the Chicago Opera and made guest appearances with other companies, including some with the Metropolitan in 1927 and 1929. With Mr. Homer she celebrated her golden wedding anniversary in 1945. She is survived by her famous composer husband, her one son, and four daughters. Another daughter pre-deceased her, dying in October,

THE LAST MONTH OF VACATION-SO many things come to an end, but the thinking observer is well aware that the majority of endings mean a beginning of something else. When vacations end for those active in music, it means the beginning of a new season of musical opportunities. It will pay to be ready for those opportunities; and many of the successful teachers and other active music workers in the 1947-1948 season will be happy that before vacation time came to an end, some attention was given to get-

States mails makes it possible for any- -The emphasis in this delightful book, possessions. one, no matter where located, to review, as in Part One, which has already been select, and arrange music materials for published, is fluent musical performance. KING MIDAS-Cantata for Two-Part Treble the coming season's needs, since direct- Because of this the player, whether a be- Voices, Lyrics by Celia Thexter, Music by mail service may be enjoyed through the ginner of junior high school age or older, May A. Strong-Music teachers will find conveniences to music buyers offered by or a pianist who wants to "brush up," will this delightful cantata ably designed for the Theodore Presser Co., 1712 Chestnut enjoy with every lesson an unusual sense their use with children of upper ele-St., Philadelphia 1, Pa. Write today, ask- of accomplishment. Familiar and inter- mentary or junior high school grades. A ing for details of examination privileges esting material is used throughout, in- wide variety of characters people the enand other conveniences of this direct- cluding music by Mozart, Bach, Bee- gaging story, which is based upon the

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2. False. Tones are expressed by signs cends. called notes, but rests designate silence. 12. False. The Subdominant chord (IV)

5. False. This would depend entirely upon the tempo designated by "Andante," 15. False. The upper parts should move "Vivace" and so forth. The half note or in contrary motion to the bass to avoid quarter note have no definite value.

6. True. 7. False, A succession of three first in- 17. False. This is best avoided. versions of triads is effective but a suc- 18. False. Dominant Seventh inversions habioue

8. False. There are two-the Supertonic 19. True. (II) and the Leading Tone (VII).

Seventh chord is major in both modes, a Submediant (VI). 11. False. The Seventh may ascend in 21. True.

the second inversion when the bass as-

3. False. A chromatic scale contains in root position progresses to any triad except a Mediant (III).

13. True.

14 True consecutive fifths or octaves.

cession of second inversions is best are usually complete and no note is

20. False, A Deceptive or Interrupted Cadence is a Dominant Seventh chord 10. False. The third of a Dominant (V7) or a Dominant Triad progressing to

Text Book for Band Instruments and competent teachers spend many years preparing themselves for such careers. I suggest that you begin the study of clarinet and cornet with established teachers of good reputation. The conducting of an orchestra or a band is one field, but the teaching of the instruments is quite something else. There is no substitute in the preparation of the teacher, other than adequate instruction and the knowledge of instruments that is achieved from such study. As to materials, I suggest that you write or contact a reliable music house for such information. There are hundreds of texts for the various instruments-

A. The teaching of wind instruments is the most of which are good if properly

Fiddling in a Blizzard

POR the better part of a century, the cymbals, and Chinese hats thrown in.

City of Philadelphia has had a Some of the clubs seem to be limited to a a day." The leaders of some of the clubs New Year's Day. It is reported that the

parade on New Year's Day known repertoire of about four or five tunes. as the "Mummers' Parade." It is the Their raiment (often designed in most evolution of informal New Year jam- excellent taste by artists) is as "splenborees in which so-called "New Year diferous" as a parade of peacocks. The shooters" took possession of the city. The costumes, on the whole, cost thousands parade is now miles long and is marked of dollars. A Philadelphia string band on by the most spectacular attempts at costuming known to history. In past years The Mummers parade through storms these were often as crude as they were and blizzards, with a heroism worthy of extravagant, but in recent years the the "Charge of the Light Brigade." The costumes have been almost pyrotechnical picture shows the "Polish - American and magnificent in their color. A number String Band," with gorgeous white shoulof clubs of Mummers participate, and the der pieces, marching through a baby blizmembers all can rise to being "king for zard on Broad Street, Philadelphia, last



Snowstorm "In the Good Old Mummer Time." We saved this illustration for Midsummer to give our reoders cooling thoughts.

lins, saxophones, accordions, percussion, of the Mummers for decades.

have robes nearly a block long, requiring string band players lost thousands of doltwenty attendants to support them. On lars in instruments, ruined on January windy days these robes become as diffi- first, this year. Vast crowds line the cult to handle as a ship in a gale. Among streets for the parade and the City of the marchers are the clubs known as Philadelphia offers generous prizes for string bands" (some with over a hun- the competing clubs, O. Dem Golden Slipdred members). These are like huge, ampers, by the famous Negro composer, bulant mandolin clubs with guitars, vio- James A. Bland, has been the theme song

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